

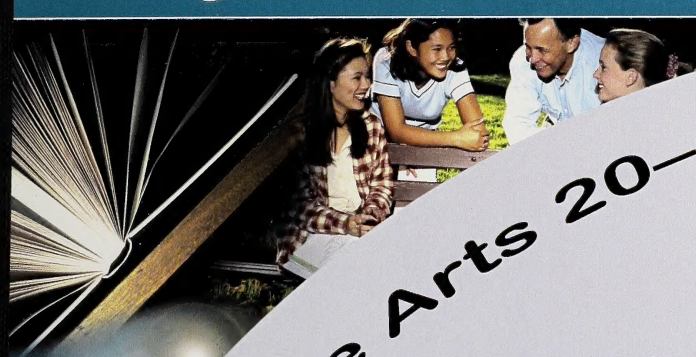
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# English



Language Arts 20-1

## Module 6

### Stage and Screen



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# English

Language Arts 20-1

## Module 6

Stage and Screen

English Language Arts 20-1  
Module 6: Stage and Screen  
Student Module Booklet  
Learning Technologies Branch  
ISBN 0-7741-2288-9

|                               |   |
|-------------------------------|---|
| This document is intended for |   |
| Students                      | ✓ |
| Teachers                      | ✓ |
| Administrators                |   |
| Home Instructors              |   |
| General Public                |   |
| Other                         |   |



You may find the following Internet sites useful:

- Alberta Learning, <http://www.learning.gov.ab.ca>
- Learning Technologies Branch, <http://www.learning.gov.ab.ca/ltb>
- Learning Resources Centre, <http://www.lrc.learning.gov.ab.ca>

The use of the Internet is optional. Exploring the electronic information superhighway can be educational and entertaining. However, be aware that these computer networks are not censored. Students may unintentionally or purposely find articles on the Internet that may be offensive or inappropriate. As well, the sources of information are not always cited and the content may not be accurate. Therefore, students may wish to confirm facts with a second source.

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# Welcome

## English Language Arts 20-1

### Module 1

**You and  
Language**



### Module 2

**Travelling  
Through Life**



### Module 3

**No One Is  
an Island**



### Module 4

**The  
Information  
Age**



### Module 5

**Macbeth**



### Module 6

**Stage and  
Screen**



### Module 7

**A Novel  
Idea**



# Contents



Looking at English Language Arts 20-1 ..... 6

Module Overview ..... 9

## Section 1

### The Modern Play

**Lesson 1:** Reading and Staging a Play ..... 11

**Lesson 2:** Background to *The Glass Menagerie* ... 19

**Lesson 3:** *The Glass Menagerie*: The Opening Scenes  
..... 26

**Lesson 4:** *The Glass Menagerie*: Final Scenes ..... 33

**Conclusion** ..... 36



## Section 2

### Critiquing *The Glass Menagerie*

**Lesson 1:** Motif and Symbolism ..... 38

**Lesson 2:** Character Development ..... 42

**Lesson 3:** Theme ..... 46

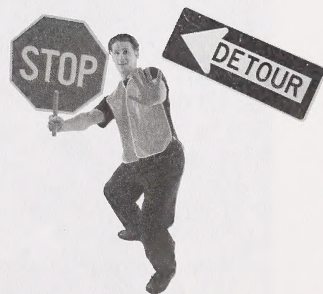
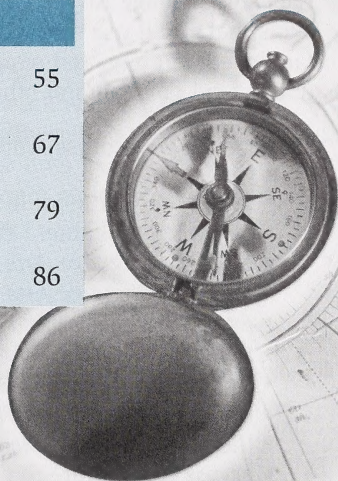
**Conclusion** ..... 53



## Section 3

### The Feature Film

|                                               |    |
|-----------------------------------------------|----|
| <b>Lesson 1:</b> The Role of the Camera ..... | 55 |
| <b>Lesson 2:</b> The Director's Choices ..... | 67 |
| <b>Lesson 3:</b> The Movie Script .....       | 79 |
| <b>Conclusion</b> .....                       | 86 |



|                             |     |
|-----------------------------|-----|
| <b>Module Summary</b> ..... | 87  |
| <b>Appendix</b> .....       | 88  |
| Glossary .....              | 89  |
| Suggested Responses .....   | 90  |
| Image Credits .....         | 115 |

# Looking at English Language Arts 20-1

English Language Arts is an essential part of your education because it teaches you communication skills that you'll use throughout your life. These skills help you connect with other people in your family, community, and workplace, and in the world. As well, your study of literature helps you to understand yourself and other people.

To complete this course, you'll need the following materials:

- seven Student Module Booklets
- fourteen Assignment Booklets
- *English Language Arts Handbook for Secondary Students*
- *English Language Arts 20-1 Audio CD*
- *English Language Arts 20-1 Multimedia Segments CD-ROM*
- *Researching and Making Presentations CD-ROM*
- the Shakespeare play *Macbeth* (Harcourt Canada) (Module 5)
- the novel *Lord of the Flies* (Module 7)
- the play *The Glass Menagerie* (Module 6)
- access to a feature film you will select from an approved list (Module 6)

You are encouraged to make use of the CD-ROMs, which are included in your course package. This course also provides opportunities to search for information on the Internet. Therefore, it would be helpful to have access to a computer with a CD-ROM drive and an Internet connection. If you don't have access to a computer at home or at school, try to arrange to use one at your community library or at the home of a friend.

In addition to the previously mentioned course materials, you should have the following:

- a notebook or binder with lined paper
- a journal (notebook or a folder on your computer)
- a dictionary
- a thesaurus
- a CD player
- an audiocassette recorder and blank audiocassettes to record your voice (or appropriate computer software and hardware)
- a television and VCR
- library facilities (school or public)

# Strategies for Completing This Course

Organize your materials and work area before you begin. Be sure that you have everything that you need. You should also have a quiet area in which to work, away from distractions. As well, you should use a calendar to set goals for yourself to complete each module. Create a schedule for yourself, and display it as a reminder.

Many of the learning outcomes that you need to be able to demonstrate in English Language Arts 20-1 involve your skills in working with others. Therefore, you're encouraged to work with a partner throughout this course. In the lessons within each section, you'll often be instructed to work with a partner or in a group. Although it's possible to do much of this work on your own, you'll likely get much more out of it if you collaborate with others. Your partner can be a friend, classmate, or family member. You don't need to work with the same partner all of the time. If you're having problems arranging for a study partner, contact your teacher.

The *Going Further* boxes that you'll encounter in the Student Module Booklets signal optional enrichment material. *Going Further* provides opportunities for you to investigate further or research a topic or concept that you've explored in the lesson. *Going Further* may also give you a chance to apply your knowledge and skills in a practical way. You're encouraged to read the *Going Further* suggestions and occasionally do some of these enrichment activities.

To achieve success in this course, be sure to read all of the directions carefully; work slowly and systematically through the material in the Student Module Booklets. This approach will ensure that you are prepared for your assignments. Try to set realistic goals for yourself each day and each week so that you'll complete each module in a reasonable time. Do your assignments regularly, and don't forget to review and proofread your work before sending it to your teacher. Careful work habits will greatly increase your chances for success in English Language Arts 20-1.



# A ssessment

There are two Assignment Booklets for each of the seven modules of this course. Your work in these Assignment Booklets will be submitted to your teacher for evaluation. If you have difficulty with any of the assignments, you should consult your teacher.

Your final mark in this course will be determined by

- the quality of your work in the Assignment Booklets
- your score on the final test
- your performance on any other tests or work that your teacher may assign
- any other criteria established by your teacher or your school

Your teacher or school will provide information about how your marks will be distributed.

## I con List

You will find many visual cues in this course. Among them are a number of icons that appear in the margins. Read the following explanations to discover what the various icons prompt you to do.



Read or view a text.



Refer to your *English Language Arts Handbook for Secondary Students*.



Use the Internet (optional).



Be sure you've mastered the basics in a mechanical aspect of writing like grammar, spelling, or punctuation.

Develop, use, or learn a strategy to accomplish some goal.



Get together with another person or a group of people.



Listen to something on the *English Language Arts 20-1 Audio CD*.



Access information on the *English Language Arts 20-1 Multimedia Segments CD-ROM* or the *Researching and Making Presentations CD-ROM*.



## Stage and Screen



If you're like most people, you've watched a great many movies and television programs, but you may not have seen much live theatre. Though movies and plays share many common characteristics, they also have significant differences; consequently, seeing a play is a distinctly different experience from seeing a movie.

However, scripts are common to both stage and screen productions; this allows for the development of characters, conflicts, and themes. You, as the viewer, have a role to play as an active audience member.

### Section 1 The Modern Play

### Section 2 Critiquing *The Glass Menagerie*

### Section 3 The Feature Film

In this module, you'll read a modern play called *The Glass Menagerie*, and you'll select and study a feature film. When you've completed this module, you should have developed a greater understanding and appreciation of the elements and techniques of modern drama and film.

## Section 1: The Modern Play

Have you had the opportunity to see a play in a theatre? Or perhaps you've seen a play in your school or community put on by a travelling troupe of actors. You may have even performed in a play yourself. If so, you know that a play is quite different from a movie or television program, even though similarities exist among all such forms of entertainment.

Plays provide a kind of magic that neither movies nor television can ever offer. During the run of a play, the members of the cast are taking a risk every night. They may miss a cue or flub a line. But the compensation lies in the interaction with the audience. Actors and audiences can feel the electricity in the air, sense the energy of the audience, and hear the laughter—as well as the groans.

You should recall learning some things about drama and scripts when you studied “A Trip for Mrs. Taylor” in Module 2. Now you’ll have a chance to extend your understanding of modern drama by reading a full-length modern play. As you work through this section, keep in mind that reading a play is never as fulfilling an experience as watching one performed; after all, plays are written to be seen, not read. Still, reading a modern play might inspire you to take an interest in drama—either as a spectator or a participant in a theatre company.

# Lesson 1: Reading and Staging a Play



Seeing or reading a play may be a familiar experience for you, or it may be somewhat unusual. Think, for a moment, about the plays that you've read and seen—or acted in.

## WRITING PROMPTS

Write a response in your journal about your experiences with drama. Before writing, think about the following questions:

- Can you recall performing skits in school when you were younger?
- As a child, did you act out familiar stories or invent characters and play various roles?
- What were your favourite roles in your childhood dramatizations?
- Have you ever taken a drama class?
- Do you enjoy performing in plays, or do you prefer to be a spectator?
- Do you enjoy participating in reader's theatre (oral readings of plays)?



1. Can you think of other similarities between novels and plays? Try listing your ideas. Work with a study partner if possible.

Novels and plays are also different in many respects. For example, you generally read a novel by yourself whereas you see a play as a member of an audience. Further, you can usually read a novel at any time and in any place, and you can interrupt the reading whenever you like.

But you must see a “live” play in its entirety, the intermission being the only break. As well, novels often have minor plots in addition to the major ones; this is far less common in plays, though by no means unknown.



2. Can you think of other differences between novels and plays? List your ideas, working with a partner if you can.

Compare your responses with those in the Appendix, Section 1: Lesson 1 on page 90.

## The Process of Producing a Play

### producer

the business manager of a play or film who finds the financing, locates a theatre or studio, and hires the personnel to do various jobs



You may be curious about the process of creating a play. How does a play spring to life? Every play begins with a script. The playwright conceives characters, conflict, and a theme; then these ideas are transformed into a script. Once the script is completed, the playwright either publishes the script or finds a director or **producer** interested in the play. The producer is similar to a business manager; his or her job is to find financing for the play, locate a theatre for the rehearsals and performance, arrange publicity, and hire the director, designers, actors, and other personnel.

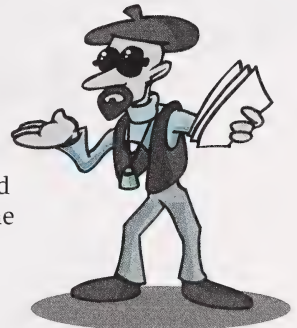
3. Suppose you're involved in converting a script into a dramatic production. Think about the steps you'd have to take, or the things you'd have to do, to transfer your script into a live theatrical performance. If you can, work with a study partner to come up with your list. Of course, if you've actually been involved in a drama production, you'll have a real head start with this question.

Compare your response with the one in the Appendix, Section 1: Lesson 1 on page 91.

If you've never been involved in putting on a play, you may have had problems with question 3. What follows is a more complete list of steps that you'd likely follow to transform a script into live theatre. It assumes that you'll be playing the roles of producer and director. In your own list, you may have broken things down rather differently.

### Step 1: Interpreting the Script

Decide how you're going to bring the script to life. The playwright is the creator; you, the director, are the interpreter of the creation. In other words, you're bringing your own unique interpretation of the playwright's dialogue and stage directions. Your interpretation will be different from anyone else's. In some cases, the director and playwright work together, along with the cast, to finalize the action and words in the script.



4. Imagine that you're directing a production in a one-act-play festival. Someone from another school or town has entered the same play. Explain why the audience would see two quite different productions.

Compare your response with the one in the Appendix, Section 1: Lesson 1 on page 91.

### stage manager

the person who is in charge of the physical and logistic aspects of staging a play; an assistant to the director

### Step 2: Finding a Stage Manager

Find a **stage manager** who will locate the props you need, act on production notes you've written, help set the rehearsal schedule, encourage the cast to be on time for rehearsals, and provide the right amount of sympathy when nothing is going right.

### Step 3: Finding a Set Designer

Choose a set designer—someone who will design and create the set (or sets) and backdrop that you want for the play. To save money, you may decide on a single, simple set. On the other hand, some plays require several elaborate sets that must be changed from one act or scene to another.

### Step 4: Finding a Lighting Technician, Sound Technician, and Stage Hands

#### lighting technician

the person in charge of lighting for a drama production

#### sound technician

the person in charge of music and sound effects in a drama production

#### stagehands

people who move props, raise and lower curtains, and generally help out behind the scenes in a dramatic presentation

With the help of the stage manager, put together the group of people you'll need working behind the scenes—such as the **lighting technician**, **sound technician**, and **stagehands**, and someone in charge of costumes. The lighting technician is a very important person in any production; be sure the person you select knows his or her business. You may or may not need someone in charge of sound; in a small production, it may not be necessary to have a separate sound director

### Step 5: Choosing the Cast

Select your cast—the actors who'll play the parts. In some plays, you may have one actor play several minor parts.

5. As a producer, you need to consider how well each cast member you select fits his or her part. For instance, one thing you should consider is age. Suggest **four or five** other facts you should consider as you're choosing actors for various roles in the play.



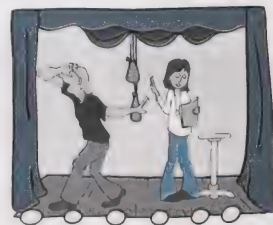
Compare your response with the one in the Appendix, Section 1: Lesson 1 on page 91.

### Step 6: Rehearsing the play

Draw up a rehearsal schedule. The first rehearsal should be a reading of the whole play. You should also explain to the cast your vision of the play.

Divide the play into fairly short sections and plan exactly which sections you want to rehearse each night. When cast members aren't in the sections you're rehearsing on a particular night, they can stay home and learn their parts.

Early in the rehearsal, tell the cast when you want them to be "off book"—that is, when you want them to have their lines memorized. The sooner the lines are learned, the sooner the actors can concentrate on acting. Decide, as well, how you want the lines delivered. Although you'll have ideas about the actors' vocal expressions, you'll also want to be flexible after listening to the suggestions of each member of the cast. After all, you don't want to stifle the talents of the cast members you've selected.



## Step 7: Reaching Consensus

Work with your actors. As the rehearsals progress, the actors will develop feelings about their characters. At times, everyone will agree on an interpretation; occasionally, however, serious differences will occur that will have to be worked out.

Feel free to play around with stage directions included in the script. These are usually meant to serve as suggestions only. In almost every case, you can change them to suit your purposes. Very rarely does a playwright insist that stage directions never be changed.

## Step 8: Deciding on Sound and Lighting

Work with the sound and lighting people to decide what kind of music, sound effects, and light you want.

6. Think about the ways in which sound and lighting can be used when putting on a play. Explain why these two elements are important. Use specific examples.



Compare your response with the one in the Appendix, Section 1: Lesson 2 on page 91.

## Step 9: Blocking the Action

Decide how and when each actor will move (called *blocking*) and how the actors will relate to the set. Many of these decisions you can make in consultation with the cast members. The most important point to remember is that every movement needs to be motivated; that is, an actor needs a reason to move to the fireplace, to pick up a magazine, to scratch an ear (especially someone else's ear!). By this time, your sets should be ready so that your actors can be working with props on a completed stage.

## Step 10: Finalizing the Lighting

Test the lighting. A few days before the play opens, you and the cast may have to take the time to set the lights properly if you have access to a lighting board. This means that the cast members get into their usual positions for each scene; then the lighting technician adjusts the lights so that, for example, there are no shadows on faces (if that's what you want). This can be a long and tedious process for everyone, but it will be well worth the effort on that opening night.

## Step 11: Having a Dress Rehearsal

Invite some friends to your dress rehearsal in order to see how your play works before a live audience. Use the dress rehearsal to correct all the little mistakes you never noticed before and to give the cast a live audience to react to. In fact, audience reactions may change the way certain lines are delivered, thereby affecting the pacing of the play.



Of course, much more is involved in directing a play than these steps, but they do provide an overview of the basic processes involved. If you're ever in a position of putting on a play, you'll be surprised at just how much work it is. But for those who love theatre, it's a thrilling experience.

7. When you see a play, you're viewing the results of the cooperative efforts of a large number of people. Copy the following chart into your notebook and explain the roles and responsibilities of each of the following people:

| Position            | Roles and Responsibilities |
|---------------------|----------------------------|
| Playwright          |                            |
| Producer            |                            |
| Director            |                            |
| Stage Manager       |                            |
| Cast (Actors)       |                            |
| Lighting Technician |                            |

|                  |  |
|------------------|--|
| Sound Technician |  |
| Set Designer     |  |
| Costume Designer |  |

Compare your chart with the one in the Appendix, Section 1: Lesson 1 on page 92.

## Tips for Reading a Play

Although you may never be involved in an actual production of a play, you will be reading a drama in this module. As with any other text, you need to be an active reader when you're reading a play. Use your imagination to help you see and hear the play as you read it.



You had a good deal of practice reading plays when you worked on *Macbeth* but, as a quick review, here are a few strategies that will help you get the most out of reading a play:

- Pay attention to the stage directions. These words, usually written in italics, indicate to the actors how they should move and say their lines. When you're reading the play, the stage directions will help you visualize what's happening on stage and hear the vocal expression used by the actors.
- Whenever possible, read the lines out loud. When people read silently, they normally "hear" a **monotone** voice in their heads. That works well enough, perhaps, for newspapers, magazines, and essays—but not for plays. It's important when reading a play that you bring the words to life. How loudly are the words spoken? How quickly? How clearly? What's the proper pitch? What emotional tone is being conveyed?
- Try to imagine what particular gestures and movements might be used with the dialogue. If you're alone or reading together with a group, act out these gestures as much as possible.
- Notice the entrances and exits of the actors. Which characters are on stage during a particular conversation or action? Who witnesses or participates in the action? Who doesn't? Be aware that the playwright may reveal information to the audience but withhold it from some of the characters by having them off stage at a particular time.



### monotone

a tone of voice that lacks expression and variety of intonation

8. Why would a playwright choose to withhold information from a character (or several characters)?

Compare your response with the one in the Appendix, Section 1: Lesson 1 on page 92.

- Glean as much information as possible from the playwright's notes. For example, the time and place of each part of the play may be indicated. The playwright might call for particular sets, lighting, music, and sound effects to establish the setting and the atmosphere of the play. The author's description of the characters will also help you to understand them.
- Be alert to tension among characters in their dialogue and their action. Remember, conflict is the essence of drama. Watch for all types of conflict, both **internal** (mental) and **external** (physical).

**internal conflict**

a mental or moral dilemma or struggle (also known as a person-versus-self conflict)

**external conflict**

a problem or struggle between a person and a physical force (person-versus-environment conflict) or between people (person-versus-person conflict)

9. a. Give an example of an internal conflict that you've seen in a play.  
b. Give an example of an external conflict that you've seen in a play.

Compare your responses with those in the Appendix, Section 1: Lesson 1 on page 92.

- Think about what action is shown on stage and what is simply reported. Sometimes, a playwright will have a character simply report an action ("Have you heard that Jack Forbes has disappeared?"); on other occasions, a playwright will want the audience to see events happen in front of them.

10. a. Why might a playwright at times choose to have characters report action rather than show it?  
b. Why would playwrights choose to show most important events on stage?



Compare your responses with those in the Appendix, Section 1: Lesson 1 on page 93.

For more information on reading a play, refer to Section 7 of your *English Language Arts Handbook for Secondary Students*. See pages 212 to 214.

In this lesson, you've thought about some of the similarities and differences between novels and plays. You've also looked at the process of staging a play, and you've been given a few strategies that should help in reading a play. In the next lesson, you'll begin work on the modern play included in the course—*The Glass Menagerie*.

Now open Assignment Booklet 6A, turn to the Section 1 Assignment, and respond to questions 1 to 3.

## Lesson 2: Background to *The Glass Menagerie*



You may have heard of Tennessee Williams; he is, after all, one of America's most famous modern playwrights. You may have even seen a movie version of one of his more famous plays, like *A Streetcar Named Desire* (starring Marlon Brando), *Cat on a Hot Tin Roof* (starring Paul Newman and Elizabeth Taylor), or *The Night of the Iguana* (starring Richard Burton). Other versions of these plays, made for television, also appear from time to time.

*The Glass Menagerie* was the play that really launched Tennessee Williams' career. In it you'll find most of the topics that recur throughout his works—a compassion for people caught in situations beyond their control, an understanding of sensitive individuals unable to cope with the pressures of their lives, and a regret for the loss of the past.

## Thinking About the Characters

The following short passage has been taken from *The Glass Menagerie*. Begin by reading it to yourself.

Nonsense! Laura, I've told you never, never to use that word. Why, you're not crippled, you just have a little defect—hardly noticeable, even! When people have some slight disadvantage like that, they cultivate other things to make up for it—develop charm—and vivacity—and—*charm*! That's all you have to do!

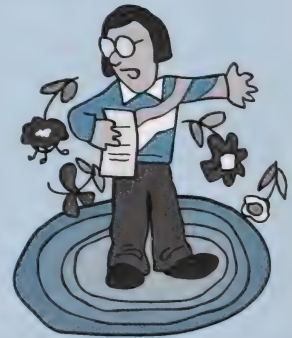
Now try reading the passage aloud. Experiment with your vocal expression and emphasis. You might even want to record your voice as you read the passage and listen to your oral interpretation.

### Journal Suggestion #11

Suppose you were being tested for a role in the play. If you were asked to read the passage you've been practising, what persona would you assume? (A persona, you'll recall, is an artificial character adopted by a person—an actor, for example—to present to the public.)

Write a journal entry about how you'd approach a reading of this passage, after considering the following questions:

- How would you motivate yourself to get into the required mood?
- Who is your character? Is the character male or female? What is his or her age? occupation? economic and social standing? temperament?
- What is the character's relationship with the person being addressed?
- Would you vary your tone of voice within the speech? Which words would you emphasize?



Now read this second passage from *The Glass Menagerie*:

I'm going to opium dens! Yes, opium dens, dens of vice and criminals' hang-outs . . . I've joined the Hogan gang, I'm a hired assassin, I carry a tommy-gun in a violin case! . . . They call me Killer, Killer Wingfield, I'm leading a double-life, a simple honest warehouse worker by day, by night a dynamic *czar* of the *underworld* . . . I go to gambling casinos, I spin away fortunes on the roulette table!



What vocal expression would you use to deliver this speech? If you can find a partner, ask him or her to read both passages. Do you agree on the interpretation of the characters who are giving these speeches? Are there a variety of ways that these speeches could be delivered?

1. Do you think that the same character is delivering both speeches? Give reasons for your answer.
2. How does the tone differ between the speeches?

Compare your responses with those in the Appendix, Section 1: Lesson 2 on page 93.

## Background to the Play



**Mrs. Davonne:** *The Glass Menagerie* is set in St. Louis, Missouri in the late 1930s. As you know, the 1930s was an era marked by the Great Depression. What do you know about that time in history?

**Tashi:** I know it was a terrible time for farmers—drought, poor prices for agricultural products. A lot of farmers lost their farms.

**Anita:** But farmers weren't the only ones to suffer. After the stock market crash in 1929, businesses went bankrupt everywhere. A lot of factory workers lost their jobs. There was all sorts of unemployment in the cities.

**Mrs. Davonne:** That's all true. As you'll see, the characters in this play are affected by the depressed economic situation. Another thing you'll notice is that the second world war is looming. Hitler came into power in Germany in 1933, and the Spanish Civil War occurred from 1936 to 1938. Many people saw this war as the forerunner of a coming global conflict.

**Tashi:** I'm sure a lot of people were scared about the war, but according to my great-grandfather, a lot of young guys were sick of being out of work. They actually looked forward to the war. They thought it would be a big adventure, and they knew they'd get a steady paycheck in the army.

**Mrs. Davonne:** Good point. Tom Wingfield, the protagonist of *The Glass Menagerie*, is bored with his job and his life, and he wants adventure. Now what about the role of women at this time?

**Anita:** Women were expected to stay home, get married, have kids, and look after the house. Most of them didn't have careers.

**Tashi:** My grandmother told me that if you were twenty-five and unmarried, you were considered an "old maid."

**Mrs. Davonne:** Sounds pretty strange today, doesn't it? World War II changed all that, of course. When the men went into the military, the women went to work in factories and businesses. But *The Glass Menagerie* takes place before all these changes happened. To understand this play, you need to transport yourself to the world of the Depression, an era dominated by poverty and tradition.

Throughout his life, Tennessee Williams was profoundly affected by the squalor, misery, and spiritual poverty in which so many people in his society were forced to live. When you read *The Glass Menagerie*, you'll experience some of the feelings of frustration, helplessness, and hopelessness of the members of the Wingfield family. As you read, ask yourself how much people's lives have changed since *The Glass Menagerie* was written (it was first produced in 1945, though it's set in an earlier era) and how much they've remained the same.

### Universal Significance III

Suppose you were finishing high school during the late 1930s, the time in which *The Glass Menagerie* takes place. As a young man or woman, what would your outlook on the future be?

In your journal, write a letter to a friend or relative, discussing your situation and your plans for the future. In your letter, try to realistically represent the feelings of a young person living in the Depression.

## The Playwright

Do you know much about the novelists you read or the playwrights whose plays you see? Chances are that you don't know a great deal about most of them. It's always interesting to learn a little about any author whose work you read. For example, many authors rely heavily on their own backgrounds and experiences in searching for writing material. In fact, it can be argued that to fully understand any work, you have to know something of the context in which it was created.



3. Some scholars have pointed out that the characters in *The Glass Menagerie* resemble Tennessee Williams' family. If you can, do some Internet research on Tennessee Williams to see what you can learn about his background and his plays. Even if you don't have access to the Internet, you should be able to locate some brief biographical information about Tennessee Williams (for example, his birth and death dates, his real name, and his family background). Your librarian will help you if you have problems. Do a bit of research, and see what you can find out.



Compare your response with the one in the Appendix, Section 1: Lesson 2 on page 93.

## The Plot Structure

*The Glass Menagerie* consists of a series of episodes presented as flashbacks by Tom, the narrator. It's a memory or dream play, and, as Williams himself said, it's unrealistic. Consider, for example, how unrealistic or faulty your own memory is. (Often, you might see faults in another person's memory before you see the faults in your own.)

Tom, as narrator, steps out of the play to address the audience directly on several occasions. Therefore, you must remember that the episodes are presented from Tom's point of view, not Amanda's or Laura's. This is important.

4.
  - a. Try to remember several significant incidents in your life from kindergarten or Grade 1 to the present day. Do you think that a witness to one of those incidents would remember it the same way you do?
  - b. If you were going to arrange these incidents to show the development of your character, would you string them one after another in chronological order (the order in which they actually occurred) or present them in clusters based on some common feature? Would you loop them around a central theme that relates them all together? What about arranging them according to some other organizing principal? Think about this while weighing the pros and cons of each possibility. When you've made a decision, be sure to explain your reasons.
5. If you were a playwright, what advantage would there be in arranging incidents in an order other than chronological?

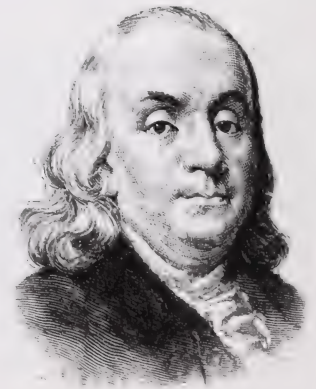
Compare your responses with those in the Appendix, Section 1: Lesson 2 on page 93.

## Allusions

Allusions play an important role in *The Glass Menagerie*. As you should recall, allusions are references to things and people outside the play that the playwright expects the audience to recognize. However, when the audience is reading or seeing a play several decades after it was written, allusions can be difficult to grasp.

Certainly your comprehension and enjoyment of *The Glass Menagerie* will be increased if you understand certain cultural references. What follows is a list of a few allusions occurring in the play that may not be familiar to you. Refer to the list whenever necessary as you work through the play.

- **Episcopalian:** a member of the Protestant Episcopalian Church, the American branch of the Anglican Church and Church of England
- **D.A.R. :** Daughters of the American Revolution, a patriotic society dedicated to promoting Americanization and guarding against suspected threats to American society
- **Lawrence:** D.H. Lawrence, British novelist and poet (At least one of his books, *Lady Chatterley's Lover*, was banned because of its explicit sexual scenes.)
- **Garbo:** Greta Garbo, a very popular screen actress
- **Berchtesgaden:** Hitler's mountaintop retreat in Austria
- **Chamberlain:** Neville Chamberlain, prime minister of Great Britain, 1937–40 (He followed a policy of appeasement toward Hitler, believing that such a policy would bring "peace in our time." He was proven wrong.)
- **Guernica:** a town in Spain destroyed during the Spanish Civil War (Its destruction in 1937 by indiscriminate fascist bombing inspired a famous painting by Picasso that immortalized the town's name.)
- **Gable:** Clark Gable, romantic screen star
- **Benjamin Franklin:** eighteenth-century American statesman, scientist, and writer

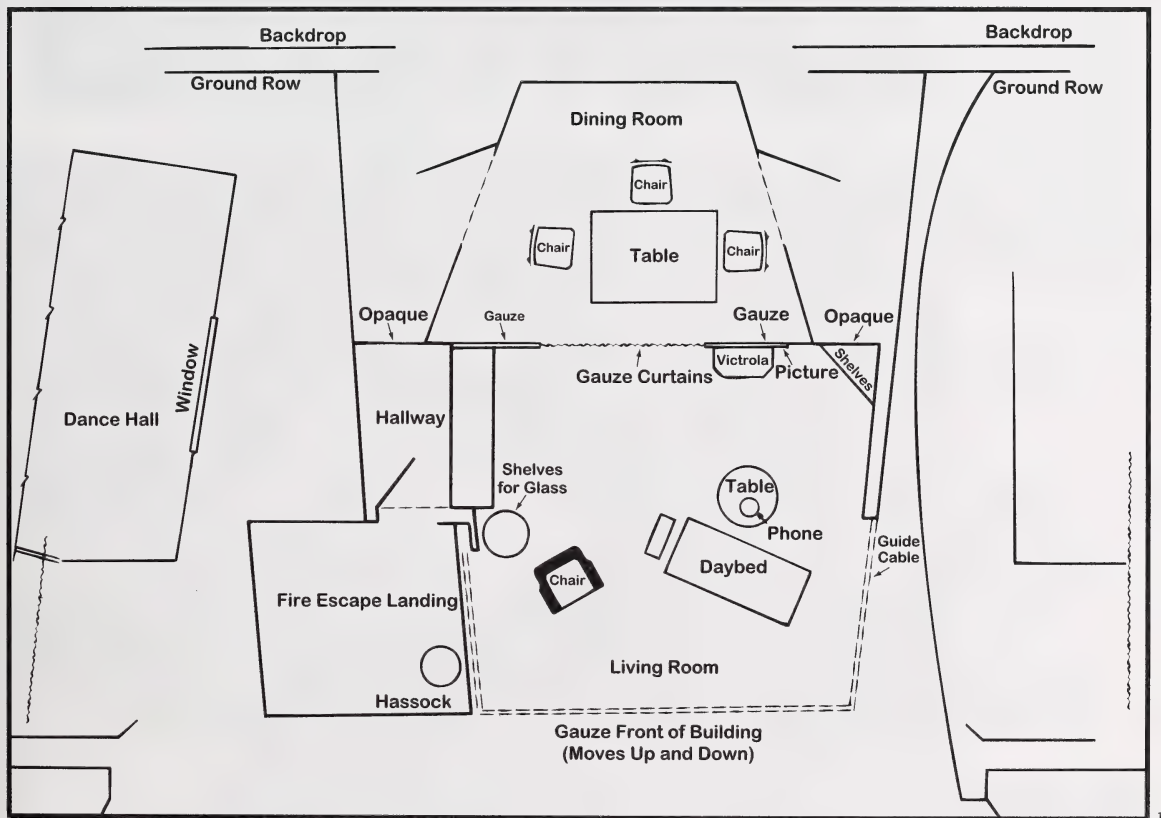


## The Set

As you'll recall from Modules 2 and 5, a play's set design is simply the way the stage is set up and arranged. You may find the stage setting of *The Glass Menagerie* confusing. It's quite an elaborate setting; don't worry about all the details, but do try to get an idea of the mood Williams wants it to convey—a dreamlike atmosphere, vague in some respects, clear and distinct in others. The playwright himself explains in the opening paragraph of his stage directions much of what the setting is meant to convey.

Here's an overhead view of a standard stage setting for *The Glass Menagerie*. You may find it helpful to refer to it from time to time as you read; it might enable you to visualize the play better.

### The Glass Menagerie



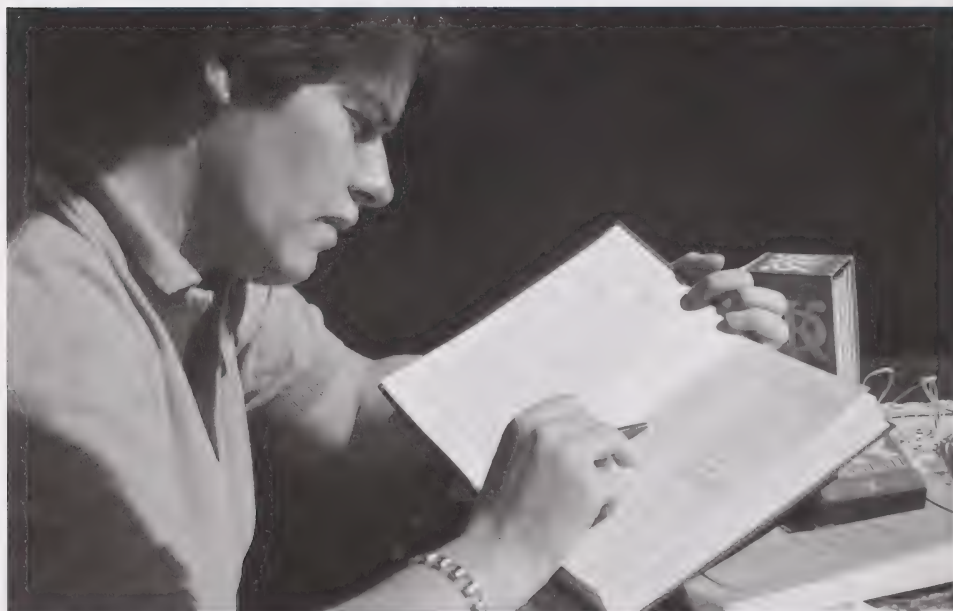
<sup>1</sup> Bob Cameron, *On Stage Teacher's Guide* (Toronto: Globe/Modern Curriculum Press, 1984), 81. Reproduced with the permission of Pearson Education Canada.

6. The set for *The Glass Menagerie* is very elaborate and makes use of a variety of props and effects. Suggest a few advantages and disadvantages of using such an elaborate set.
7. Look again at the plan of the set. If you were the stage manager, what properties would you need to acquire for this set?

Compare your responses with those in the Appendix, Section 1: Lesson 2 on page 94.

Now that you've thought about some of the aspects of the play, it's time to begin your reading. In the next lesson, you'll read the first part of the play.

## Lesson 3: *The Glass Menagerie*: The Opening Scenes



*The Glass Menagerie* is a play about family relationships—in this case, the relationships between a mother, her son, and her daughter. If you're wondering about the father, you'll find out at the beginning of the play that he abandoned the family years earlier.

Take a moment to think about family relationships—try not to focus on the ideal family that you sometimes see on television shows; observe either your own family or another family you know well. Of course, family relationships vary greatly, and they also change as people grow older. In the play you're going to read, the son and daughter are still living at home in their mid 20s.

### Journal suggestion 80

What have you noticed about how family members tend to relate to one another? Think about the following questions before you write in your journal:

- How do mothers usually relate to their teen-aged and adult sons?
- How do mothers usually relate to their teen-aged and adult daughters?
- Do you think that relationships between parents and their children change as the children become adults?
- How do brothers and sisters frequently relate to each other when they're adults?
- How can a parent's desertion of his or her family affect the children?

All of the scenes in *The Glass Menagerie* occur in the Wingfield apartment, but the time covers a period of several weeks (or even months). Depending on the edition of the play you're using, there will be seven or eight scenes.



**Roger:** Depending on which edition? I'm confused—how come there are different editions?

**Mrs. Davonne:** Let me ask you a question. Did you know that playwrights sometimes continue to work on their plays even after they've been published and performed?

**Kai:** Why would they do that?

**Mrs. Davonne:** No doubt they see ways that they can improve the play. In fact, sometimes a playwright will work with a director and cast during rehearsals and actually re-write dialogue or even scenes to make the play more effective.

**Kai:** Did Tennessee Williams do that?

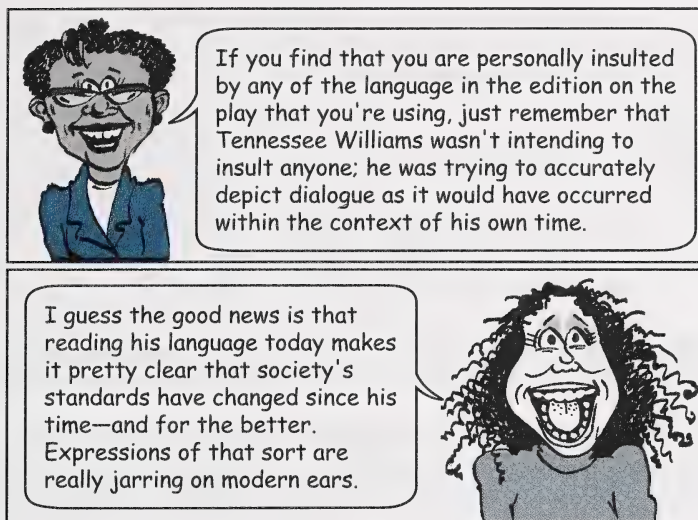
**Mrs. Davonne:** *The Glass Menagerie* has been published many times, and Williams did make some changes in various editions. In one version, for instance, the play isn't divided into acts at all and there are seven scenes. In another, there are two acts and a total of eight scenes. You'll also notice a few differences in dialogue when you compare different versions of the play. In some, expressions that are today considered offensive have been taken out. However, no matter what version you have, you'll be reading essentially the same play.

While you can use any edition of *The Glass Menagerie* for this module, the two-act, eight-scene version is preferable because all offensive language has been removed. Some versions contain more elaborate stage directions than others, and dialogue can vary in spots, but the play remains essentially the same regardless of the version you use. In this module, when precise scenes are indicated, you may find two references; you can use the one that's appropriate for the edition you're using.

Note, by the way, that even in the versions in which the play is divided into two acts, the scenes continue numerically from 1 to 8; they don't start over again in Act 2. So, to keep things as simple as possible in this module, there won't be any references to acts at all—only to scenes.

As already indicated, some versions of the play omit terms that most people today would—and certainly should—find offensive and distasteful. For example, in later editions, racially pejorative expressions have been omitted. The reason for this is clear; expressions of this sort are rightly regarded as extremely insulting, demeaning, and hurtful. Yet, in truth, these are the terms that many white people in the 1930's would have used without thinking about them.

Whenever works of literature from earlier times contain language that people today consider unacceptable, a problem arises for publishers, for teachers, and, in the case of plays, for producers and directors. This is an issue you've already thought about several times in this course. Some people argue that authenticity is vital. It's important, they say, to be faithful to the way people spoke at the time; we shouldn't try to whitewash history. Others argue that it's far more important to be sensitive to people's needs and attitudes today. Altering a few words, they maintain, is a small price to pay to spare people the pain that language can cause.



1. a. Are you curious about the title of the play you're about to read? Precisely what is a *menagerie*? If you don't know, look the word up in a dictionary.
- b. Now that you've thought about the meaning of *menagerie*, speculate on the connection between the title of the play and what you know of its content. Can you make any predictions about why Williams might have selected this title?

Compare your responses with those in the Appendix, Section 1: Lesson 3 on page 94.

As you read the play, you may find it helpful to keep notes of your own. Here are a few ideas about how you might organize your note taking:

- Plays are about characters in conflict. As you read this play, identify and keep notes on the conflicts, both major and minor.
  - Plays are about character relationships, which can also include conflict. Keep notes on the various relationships in the play.
  - Plays are also about character development. Do the characters change as the play develops? Keep notes on any changes you see while reading.
2. A chart is often a good way to organize your note-taking. Design a chart to use for your notes. Keep in mind that the play has three central characters, two acts, and eight scenes (or seven scenes and no acts, depending on the version you're reading).



Compare your response with the one in the Appendix, Section 1: Lesson 2 on page 95.

Writing notes keeps your mind focused and ensures that you're reading actively. As you read, jot down anything that strikes you as important; and don't forget to include page references.



#### reader's theatre

a reading of a play by several people taking parts, with acting limited to gesturing along with vocal and facial expressions



For example, you may want to note specific passages that indicate character development, conflict, or change of mood. Or you may note passages that you don't entirely understand. It's important that you enjoy the play, but it's also important that you're organized and that you're an active reader.

As you know, ideally, plays should be seen as performances; and if they're read, they should be read aloud. If you can arrange to have two or three other people take parts, read at least some scenes of the play aloud. Your **reader's theatre** experience will enrich your understanding of the play and make your study of it more enjoyable.

Now it's time to get into *The Glass Menagerie*. Find a quiet, comfortable spot and read Scenes 1, 2, and 3 of the play. As you read, remember the tips you learned in Lesson 1. Read for pleasure and for understanding, and try to bring the play to life in your mind as much as possible. When you've finished the first three scenes, continue with the material that follows.

#### Journal Suggestion DC

You've now been introduced to the Wingfield family and you know something about the three characters and the way they interrelate.

What is your initial reaction to the family and its members? Which character(s) do you feel most sympathetic toward? What do you predict will happen to them as the play progresses?

3. In your opinion, is the use of Tom as a narrator as well as a character effective? Explain the reasons for your response.
4. In his opening comments in Scene 1, Tom, as narrator, says "I give you truth in the pleasant disguise of illusion." What does he mean by this?
5. The stage directions in Tom's first speech tell readers that "Eating is indicated by gestures without food or utensils." Why is this fitting for the way in which the play is presented?



6. When Amanda confronts Laura with her discovery that Laura hasn't been pursuing her studies at Rubicam's Business College, Laura unconsciously crosses the room to the victrola (an old record player) and winds it up. Why is this an almost automatic reaction for her?
7. Why is "Blue Roses" an appropriate nickname for Laura?



Compare your responses with those in the Appendix, Section 1: Lesson 3 on page 95.

Now open Assignment Booklet 6A, turn to the Section 1 Assignment, and respond to questions 4 to 6.

#### exposition

the part of a work of fiction that introduces characters and conflicts and provides background information

#### rising action

the part of a work of fiction that builds tension and leads up to the climax of the plot

As you may recall, the **exposition** of a play is the part in the plot in which the characters and conflicts are introduced. In the next part, the **rising action**, the playwright must develop suspense to keep the audience interested and to make them curious about the play's eventual outcome. If you have the eight-scene version of the play, read Scenes 4, 5, and 6 now; if you have the seven-scene version, read Scenes 4 and 5. As you read, think about how Tennessee Williams increases the tension in these scenes.

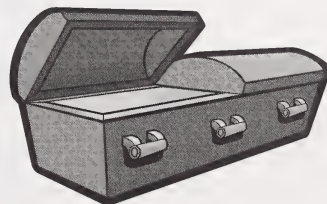
8. Point out **one or two** important ways in which Tennessee Williams develops suspense in these scenes.

As you likely recall from Module 5, a *motif* is an image or theme that appears several times in a play. One of the motifs in *The Glass Menagerie* is the gentleman caller.

9. Explain the significance of the gentleman caller to

- a. Amanda
- b. Tom
- c. Laura

10. At the end of Scene 4 (if you're using the seven-scene version, just before the stage direction *Scene Dims Out* in Scene 4) Tom asks himself a question: "But who in hell ever got himself out of a coffin without removing one nail?" His question is answered. Explain how Williams effectively answers Tom's question.



11. In Scene 5 (in the seven-scene version, the part of Scene 4 that comes after the stage direction *Scene Dims Out*), Tom apologizes to Amanda for things he'd said. Despite the apology, Amanda reverts to her old, nagging self: "... don't gulp! ... Put cream in." Tom and Amanda start to talk about Laura's problems, but then begin to discuss Tom's restlessness instead. The differences between mother and son are clearly shown by their disagreement over the word *instinct*.
- With what does Amanda associate this word?
  - Why does she define the word in this way?

Compare your responses with those in the Appendix, Section 1: Lesson 3 on page 95.

In this lesson, you've read the first six scenes of *The Glass Menagerie* (or the first five, depending on your version), and you've thought about the characters and conflicts in the play. In the next lesson, you'll read the end of the play, and you'll see how the conflict is resolved.

Now open Assignment Booklet 6A, turn to the Section 1 Assignment, and respond to questions 7 and 8.



## Lesson 4: *The Glass Menagerie*: The Final Scenes



You're now well into *The Glass Menagerie*. You're familiar with the Wingfield family, and you understand some of the tensions and conflicts that torment the family members. In the last two scenes of the play, Tennessee Williams brings in a fourth character, Jim O'Connor, supposedly Laura's "gentleman caller."

1. How do you predict that Laura will deal with her "gentleman caller"?
2. What kind of person do you think Jim O'Connor will be?
3. What outcome do you anticipate from this meeting of Laura and Jim?

Compare your responses with those in the Appendix, Section 1: Lesson 4 on page 96.

Now that you've thought about these questions, read the last two scenes of the play and see how accurate your predictions are. Then continue with the material that follows.



Now that you've finished reading *The Glass Menagerie*, what are your feelings about the play? Write a personal response to the play in your journal after considering the following questions:

- Did you like the play?
- Were you satisfied with the ending?
- Which scene did you like the best?
- Which characters appealed to you?
- Does the play seem meaningful to you in the 21<sup>st</sup> century?



**Mrs. Davonne:** So, what did you think of the play?

**Tashi:** What a messed-up family!

**Roger:** Yeah, they seemed to be caught in a desperate situation, and no one could figure out how to get out of it.

**Kai:** I guess it wasn't their fault. The father had deserted them and left them to fend for themselves.

**Tashi:** But he probably felt trapped, too, just like Tom. But he escaped—like Tom does eventually. I wonder what will happen to Amanda and Laura.

**Roger:** I understand that Tom wants his own life—but he's pretty selfish to abandon his mom and his sister.

**Anita:** Maybe when they don't have Tom to rely on, they'll do more themselves.

**Kai:** But Laura doesn't seem to be able to make any decisions or look after herself. She couldn't handle business school, and she's very shy. I don't know how she'll be able to get any other job, let alone keep it.

**Mrs. Davonne:** These characters aren't very heroic, are they? They're all extremely flawed.

**Tashi:** Amanda is certainly flawed. She's bossy; she tries to manipulate and control both her children.

**Roger:** I wonder whether Tom and Laura are incapable of making decisions for themselves because Amanda controls them. Or does Amanda try to manage them because they're incapable of making choices for themselves?

**Mrs. Davonne:** Good question. And here's another one: did Amanda drive her husband away with her pushy ways, or did she become like that because she was left alone with two kids?

**Anita:** I think any parent left to raise two kids alone faces a rough road—and in the Depression, survival would have been especially tough for a woman with no job, few skills, and two kids.

**Mrs. Davonne:** Tennessee Williams claims the play isn't meant to be realistic, but in some ways it's grittily realistic, isn't it? The characters in this play resemble real people living in difficult situations, facing problems that don't have easy solutions. As you can see, Williams makes us think honestly about relationships, responsibility, and values.

4. When Laura's gentleman caller finally arrives, he turns out to be a young man she'd been attracted to in school.
  - a. Were you surprised by this turn of events?
  - b. What does Jim reveal about his own character when he mentions things in his conversation like "Dizzy Dean," "swing music," "bill of goods," "square up," and "you dip"?
5. In Scene 7 (or Scene 6 if you have the seven-scene version), Amanda acts and dresses the way she did as a girl. Why does she do this?
6. In the final scene, Laura plays a greater role than she had earlier in the play. What does the audience learn of her character in this scene?

7. When Jim analyses Laura's character in the final scene, his analysis reveals as much about himself as it does about Laura. What do you learn of Jim's character from his words to Laura?
8. How does Tom, as narrator, indicate at the end of the play that he feels remorse about leaving his family?

Compare your responses with those in the Appendix, Section 1: Lesson 4 on page 97.

## C Conclusion



You've now read one of the twentieth century's most famous plays. You've looked at the playwright, you've become aware of allusions in the play, you've examined the stage setting, and you've immersed yourself in the lives of Tom, Laura, and Amanda Wingfield. The nineteenth-century American writer Henry David Thoreau noted that "The mass of men lead lives of quiet desperation." This would certainly seem true of the Wingfield family, wouldn't it?

In the next section you'll dig deeper into the play and its characters, and you'll do a bit of critical analysis.

Turn to Assignment Booklet 6A, and complete the remaining questions for this section.

## Section 2: Critiquing *The Glass Menagerie*

As a critical, active reader, no doubt you have questions, concerns, and criticisms about the play you've just read. Perhaps you made some inferences or predictions that turned out to be incorrect; perhaps you didn't like some of the characters; perhaps you didn't like the play's ending or the playwright's view of life.

Now you'll have an opportunity to reflect on the play and express your opinion of it—in other words, to critique the play. As you may remember, in a literary context the word *criticism* simply means a response that probes a text actively and intelligently, pointing out its strengths and weaknesses.

In this section, you'll take another look at such aspects of the play as motif, symbolism, character development, conflict, and theme. When you've completed this section, you should have examined *The Glass Menagerie* critically, and you should have a more complete understanding of the modern play.

*Critiquing "The Glass Menagerie"*  
*Critiquing The Glass Menagerie*  
*Critiquing The Glass Menagerie*  
*Critiquing The Glass Menagerie*  
*Critiquing The Glass Menagerie*



## Lesson 1: Motif and Symbolism



When you examine anything with a critical eye, you should compliment what seems good and point out whatever seems ineffective. A critical study of a work of literature asks that you examine it closely. Criticism also means that you ask questions like these:

- Why did character X say this?
- What was character Y's motivation for doing that?
- What was the significance of X's words in this scene?
- What was the playwright's intention in writing the play?

It's important to remember that people can enjoy things at different levels. For example, driving a car is pleasurable for most people, but some find a deeper pleasure from knowing how the engine and drive train work. That gives them another level of understanding and satisfaction. Similarly, many people are content to know the basics of operating a computer, whereas others need to know exactly how it works so they can use it to its fullest extent.

The purpose of criticism is to take you to a higher level of understanding and enjoyment. In this lesson, you'll examine the use of motifs and symbols in *The Glass Menagerie*.

## The Use of the Motif

When you read *The Glass Menagerie*, did you notice any motifs? A motif, as you'll recall from previous modules, is an idea or image that recurs throughout a text. The purpose of a motif is to help unify the work and to reinforce the theme.

*The Glass Menagerie* has several motifs. One you've already thought about is the recurring reference to "gentlemen callers"—those handsome, charming men with good jobs and prospects for a secure future, whom young ladies (and certainly their mothers) in the days of Amanda's youth regarded as desirable future husbands.

|                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                       |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  <p>Did anyone spot other examples of motifs in this play?</p>                                                                                                                                                                                     |  <p>What about the movies? Tom is always going to the movies. Whenever he and his mother fight, he runs off to watch a film.</p>                                  |  <p>At least that's what he says he's doing. He's obviously doing some drinking somewhere too. But he tells his mother that he watches films because he likes adventure. His job is dull, so he finds excitement at the movies.</p> |
|  <p>Did you notice that in his conversation with Jim, Tom says he's tired of the movies? Tom seems to be aware that he's using films to watch other people lead exciting lives. He says people go to the movies instead of moving themselves.</p> |  <p>And at the end of the play, he does move—into the Merchant Marine Service. I wonder if his life ever turned out to be as exciting as he hoped it would.</p> |                                                                                                                                                                                                                                                                                                                       |

1. Suppose that you were writing a play about someone who feels trapped in a situation. How could you create a motif of entrapment in your play? Describe **three** specific examples of how you might weave the theme of entrapment into your script. One idea has been suggested to give you the idea.

*I could come up with a title that suggests entrapment—like *The Bamboo Cage* or *The Gilded Mousetrap*.*

2. Another motif in *The Glass Menagerie* is that of escape. Make a list of all the references to escape you can find in the play. Work with a study partner if possible.



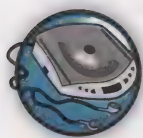
Compare your responses with those in the Appendix, Section 2: Lesson 1 on page 97.

## Symbolism in *The Glass Menagerie*



Very closely related to the use of motifs is the presence of symbolism in *The Glass Menagerie*. Speaking through Tom, as narrator, Tennessee Williams announces at the beginning of the play that he has “a poet’s weakness for symbols.”

In earlier modules—and, no doubt, in previous courses—you saw that a symbol is an object, person, or event that has a meaning greater than its literal meaning. A symbol is, then, something that means more than itself. For example, red roses are symbols of love and passion, which are meanings that go beyond the rose as just a flower.



To understand *The Glass Menagerie* at a deeper level, you need to know something about the significance of the symbols in the play. Keep in mind that symbols and motifs are closely related. Listen now to the discussion about symbols on the track titled “The Glass Menagerie” on your *English Language Arts 20-1 Audio CD*. Then respond to the questions that follow.

3. List the **three** symbols discussed on your audio CD and briefly explain what each one represents.
4. One of the symbols in this play is the glass menagerie itself.
  - a. What does the glass menagerie symbolize?
  - b. Think particularly about the unicorn and what happens to it in the last scene. What does the unicorn symbolize?

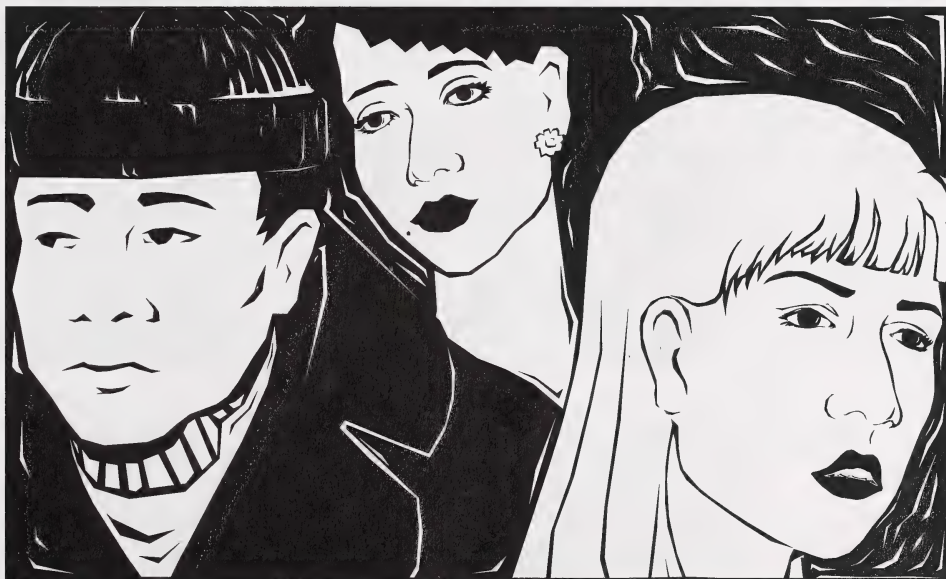
Compare your responses with those in the Appendix, Section 2: Lesson 1 on page 98.



How effective is Tennessee Williams' use of motifs and symbolism in *The Glass Menagerie*? Critique this element of the play in your journal, after considering the following questions:

- Were you able to recognize many of the motifs and symbols easily?
- Do you think that the motifs and symbols contribute to the meaning of the play?
- Which of the many motifs and symbols in the play are most significant?
- Now that you've looked at motifs and symbols in this play, do you think that you will more easily be able to recognize these devices more easily in other literary works?

In this lesson, you've thought about motifs and symbols in *The Glass Menagerie*. Next, you'll think more about the characters and their relationships.



Now open Assignment Booklet 6A, turn to the Section 2 Assignment, and respond to question 1.

## Lesson 2: Character Development

Characters in a play, as in a novel, are developed gradually until, by the end of the play, you often feel that you know them as well as you know your friends. You've already thought about the characters in *The Glass Menagerie* in Section 1, but now you'll take a more critical look at the way Tennessee Williams develops them.

In a play, unlike a novel, the author can't describe characters directly. Instead, the audience learns about the characters from what they say and do and from what others say about them.



**Mrs. Davonne:** Let's start by looking closely at the character of Amanda. How does she appear at the beginning of the play?

**Roger:** In Scene 1, Amanda is an irritating nag. She nags at Tom—a grown man—about his eating habits. From Tom's reaction, I'd say she's always making comments about something.

**Anita:** And what about the seventeen gentlemen callers she received one Sunday afternoon? Sounds as if she tells that story over and over. Not only is she boring, but she's really insensitive to Laura, who never gets any gentlemen callers.

**Mrs. Davonne:** At the beginning of the play, Amanda appears to be in complete control of her son and daughter, telling them exactly what to do.

**Roger:** But it's interesting that Tom escapes by going to the movies, and in a way Laura escapes her mother's control too. I wonder whether it was Laura's idea to go to business school or her mother's. I'll bet it was Amanda's idea and Laura simply quit without telling her mother.

**Kai:** After Tom calls her a witch, Amanda refuses to talk to him until he apologizes. She also plays the martyr role really well, telling Tom and Laura that she's devoted her life to them.

**Mrs. Davonne:** Is Amanda totally nasty? Does she have any good characteristics?

**Anita:** Well, I think she's a hard worker. She really tries to sell those magazine subscriptions. And she's genuinely concerned about her kids.

**Kai:** Yeah, and she tries to plan for the future and encourage Tom and Laura to succeed.

**Roger:** She's sort of weird, though. When Jim comes to dinner, she flirts with him. It seems as though she goes back into the past and pretends that Jim is one of her gentlemen callers.

**Mrs. Davonne:** Amanda is a complex character, probably the character who's best developed in the play, even though we think of Tom as the play's protagonist. It's always easy to criticize characters, but it's important to consider their situations when you're judging them.

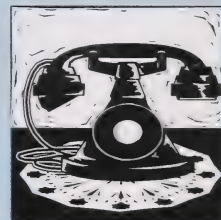
1. Suggest **two or three** important factors in Amanda's life that have been an important influence on her personality. In your response, think about the time, place, and situation that she's living in.
2. Design a report card for Amanda. Begin by listing the qualities that you think a mother should possess; then rate Amanda on those qualities. Use letter grades to assess her abilities. Like any good teacher, try to be honest in your assessments, but don't forget to take into account the factors that make Amanda's personal situation a difficult one.

Compare your responses with those in the Appendix, Section 2: Lesson 2 on page 99.

### Journal Suggestion 641

How sympathetic are you to Amanda at the end of the play? Write a critical assessment of Amanda's character in your journal after considering these questions:

- Do Amanda's negative qualities overshadow her positive ones?
- Does Amanda's situation justify her behaviour?
- Is Amanda the cause of her children's problems, or do their problems cause her behaviour?
- Why does Amanda deserve some compassion at the end of the play?



3. Unlike Amanda's character, Laura's character is developed less fully. What key events and speeches in the play does Tennessee Williams use to reveal Laura's character? In your answer, refer to **at least three** scenes in the play; briefly explain what each one reveals about Laura.

**Compare your responses with those in the Appendix, Section 2: Lesson 2 on page 100.**

When you studied works of literature in earlier modules, you thought about character foils. As you should recall, a foil is a character who exhibits traits that contrast with those of another character.

4. Think about the following pairs of characters. How are they character foils?
- a. Amanda and Tom
  - b. Amanda and Laura
  - c. Tom and Jim
5. Now think about Tom and Laura.
- a. How are they similar?
  - b. How are they different?
6. In the play, frequent references are made to Tom and Laura's father, who abandoned his family long ago. How does the absent father continue to influence the family?

7. Do you think that Jim is sincerely interested in Laura? Suppose that he hadn't been engaged to Betty. Would he have become a genuine gentleman caller at the Wingfield apartment? Why or why not?

As you know, a stereotype is an oversimplified, standardized, and often exaggerated portrayal of a type of person, group, or idea. A character who exhibits traits thought to be typical of a particular role or group can often be called a stereotypical character—or, more simply, a **stereotype**.

#### stereotype

an oversimplified, standardized, and often exaggerated portrayal of a person, group, or idea; a character who represents such a mental picture

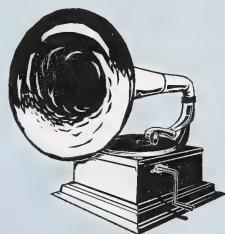
8. In what sense are the four characters in *The Glass Menagerie* stereotypical? In your response, explain what type of person each represents.

Compare your responses with those in the Appendix, Section 2: Lesson 2 on page 100.

#### Writing Suggestion

Which character in this play would you like to get to know better? Write a response in your journal to this question. Think about these questions:

- Which character do you feel to be most interesting?
- Which character do you admire the most?
- What would you ask this character if you could talk to him or her?
- What do you think this character will be doing in the future?

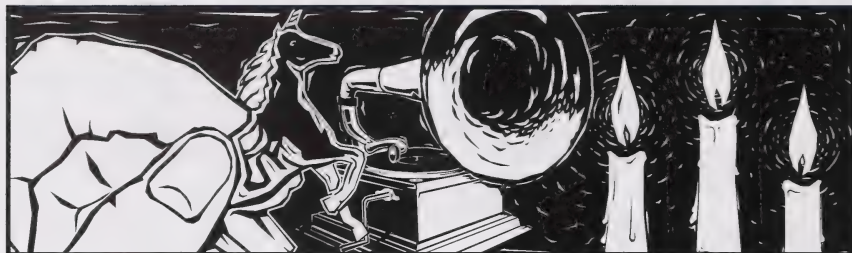


In this lesson, you've looked more critically at the characters in *The Glass Menagerie*. Next, you'll think about the play's theme.

Now open Assignment Booklet 6A, turn to the Section 2 Assignment, and respond to questions 2 and 3.

# Lesson 3: Theme

## Themes in the Play



In Module 3, *theme* was defined as “the central idea or insight about life that emerges from a piece of literature.” All memorable literature has something to say about the human condition—about what makes people the way they are.



**Roger:** Sometimes it’s so hard to figure out the theme of a story or play. Why aren’t authors more direct?

**Anita:** Yeah. If an author wants to say that people are selfish, why not say so directly and then cite some examples?

**Mrs. Davonne:** Authors are more direct when they write essays—and so are you. After all, your thesis statement in an essay is basically your theme, isn’t it? But life is very complex. It’s impossible to explain real human situations adequately with essays and thesis statements. Instead, writers of plays, stories, and novels try to show life as it is—with realistic characters and conflicts. Then it’s up to you to observe how the conflict is resolved and understand the author’s underlying message about people and life.

**Kai:** So what is Tennessee Williams saying about people and life in *The Glass Menagerie*?

**Roger:** Good question. There's so much conflict in this play, where do you start?

**Mrs. Davonne:** Well, what do you think the central conflict is?

**Anita:** The struggle between Tom and his mother? Tom's need to escape?

**Mrs. Davonne:** And how is it resolved?

**Anita:** Well, Tom does escape. But it's obviously a painful decision and he suffers from a lot of guilt.

**Mrs. Davonne:** Good points. Now what do you think the central theme of the play is?

Theme and conflict, as you've seen, are closely related. The way that a conflict is resolved points to the theme of a literary work. When a text has several conflicts, it may also have several themes.

1. Make a chart similar to the following one in your notebook.

| Conflict | Resolution of the Conflict | Theme |
|----------|----------------------------|-------|
|          |                            |       |
|          |                            |       |
|          |                            |       |

In the left column of your chart, list the conflicts in the play. Since Tom is the central character, focus on the conflicts that he's involved in. Then, in the middle column, briefly explain how each conflict is resolved. Finally, think about the theme—the underlying message about the human condition—shown by each conflict. Indicate your ideas in the column on the right

Compare your responses with those in the Appendix, Section 2: Lesson 3 on page 102.

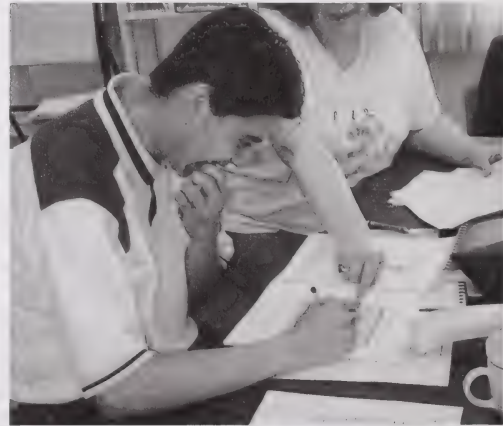
You may not always agree with an author's message about people and life. Write a response about the themes you've identified in *The Glass Menagerie*. First, consider the following questions:

- Is Tennessee Williams presenting some genuine insights about life?
- Do you agree or disagree with Williams's views about the human condition?
- Does Williams seem optimistic or pessimistic about people and life?
- Are the themes in the play still valid today?

## An Eye on Style

Did you find the dialogue in *The Glass Menagerie* gripping? In large part, the effectiveness of the play's dialogue is due to Tennessee Williams' mastery of a style that sounds honest and gritty. Anyone who writes must work hard at developing and constantly improving his or her style and expression.

Your style of writing is unique. Nobody else writes exactly the way you do. But just what does writing style mean? When people talk about writing style, they're generally referring to diction, syntax, and voice.



- **Diction:** The type of language that you use affects your writing style. In some compositions, you may write informally, using slang, clichés, and colloquial expressions. At other times, you'll use more formal language. As well, you may use specific and concrete words, imagery, and figures of speech. Your word choices also influence the tone of your writing. As you're aware, some words have particular connotative meanings or convey strong emotions. Your word choices have a strong influence on your writing style.
- **Syntax:** Your sentence structure, or syntax, is another important component of your writing style. As you saw in Module 4, you can vary your sentence length, beginnings, and type. The way you combine ideas, using phrases and conjunctions, also affects your syntax.
- **Voice:** You carry to your writing a wide range of experience as well as particular attitudes toward your subject. The way you write is shaped by the way you think. You may approach a subject humorously or seriously; you may feel strongly about an issue or regard it as unimportant. Naturally, the way you sound in your writing will affect the way your message is accepted by your audience.



Now here are some tips on improving your writing style. Remember, writing is a complex task. Only through extensive practice and a positive attitude will you become a polished writer.

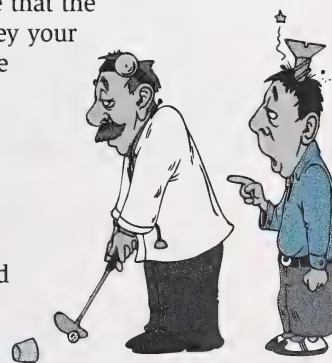
## Avoiding Wordiness

Try not to be too wordy when you write. Never use several words when one effective word will do. George Orwell, a writer famous for his mastery of style, had this to say about wordiness: "If it's possible to cut a word out, always cut it out." For example, rather than saying "You can make your word choices better," why not say, "You can improve your word choices"?

If it helps, use a thesaurus and dictionary to help you select appropriate and specific words. But always be careful when you do this; be sure that the word you're selecting is precisely the right one to convey your meaning. It's seldom a good idea to select words you've never heard of before; rather, use your dictionary and thesaurus to jog your memory.

2. Make the following sentences more effective by eliminating wordiness:

- a. In my opinion, I think that doctors should spend more time with their patients.



- b. The reason I'm late is because I couldn't find a parking place.
- c. Given that the weather has been so hot, we're planning to go to the beach later.
- d. We proposed holding a raffle in order to raise money for our field trip.
- e. On account of the fact that Marie complained, they changed the newspaper ad.
- f. At this point in time, I have no more to say.
- g. Mrs. Evans hoped to bring the problems into the open at the meeting.
- h. Each individual person should contribute some item at the garage sale.
- i. The priest suggested that the congregation join together to find a solution.
- j. The consensus of opinion was that a new location should be chosen.

Compare your responses with those in the Appendix, Section 2: Lesson 3 on page 102.

### Using Specific Diction

Try to use precise, specific diction; don't use an abstract or general word when a concrete word is better (and a concrete word is almost always better). Use precise descriptive words to create images. Instead of saying you had cereal for breakfast, say "This morning I ate three bowls of Chocolate Sugar Bombs."

3. Replace the italicized abstract (or general) words in the following sentences with words that are specific, concrete, or descriptive. Make any other slight changes in the sentences that are needed.
  - a. One *thing* about the weather in the mountains is that it changes quickly.
  - b. His *clothes* were tattered and dirty.
  - c. The *driver* of that *vehicle* wasn't paying attention.
  - d. The firefighter *took* the child from the burning *building*.
  - e. After the flood, two families *asked* for help.
  - f. The university student *wrote a message* for the professor.
  - g. The *lunch* wasn't appetizing.



- h. He seems to be a *nice* person.
- i. She sang the national anthem *badly*.
- j. They did a *good* job on the their project.

Compare your responses with those in the Appendix, Section 2: Lesson 3 on page 103.

## Varying Your Sentence Length

Try to vary the lengths of your sentences. Do this not just for the sake of variety, but for interest and emphasis. Perhaps one of the most famous and effective written sentences in the western cultural heritage (and the shortest verse in the *Bible*) is just two words long: "Jesus wept." The prudent use of short sentences is arresting; sometimes a short sentence acts as an exclamation point.

## Avoiding Big Words

Don't use big words when small ones would do as well. "Jesus was lachrymose" just doesn't have the same effect as "Jesus wept."

## Varying Your Sentence Types



Vary the types of sentence structures you use as well as the lengths of your sentences. Try compound and compound-complex sentences, balanced and parallel structures, and inverted sentences. If you use just one or two types of sentences, the rhythm of your writing sags. As well, pay attention to the beginnings of your sentences, and try to avoid having all of them start with the subject. Refer to your *English Language Arts Handbook for Secondary Students* for information on sentence structure. See pages 71 and 72.

## Using the Active Voice

### active voice

a way of using a verb whereby the subject of the sentence is doing an action

### passive voice

a way of using a verb whereby the subject of the sentence is receiving an action

Use the **active voice** whenever possible. You use the active voice when you speak or write a sentence in which the subject is doing the action. You use the **passive voice** when you say or write something in which the subject is receiving the action. The active voice is more lively and therefore more interesting. Many word-processing applications will alert you to sentences constructed with the passive voice; it isn't always possible or desirable to change these sentences, but often it is. Here are some examples:

**Weak:** The cars were brought to a shrieking halt. (passive voice)

**Emphatic:** The cars shrieked to a halt. (active voice)

**Weak:** Lloyd was provoked by Mario. (passive voice)

**Emphatic:** Mario provoked Lloyd. (active voice)

4. Make the following sentences more emphatic by using the active voice rather than the passive:

- a. Tom is often criticized by Amanda.
- b. Laura isn't understood by Jim.
- c. This play was written by Tennessee Williams.
- d. This photograph was taken by Emmett Stevens, a local artist.
- e. This event was planned by local organizations and the town council.
- f. Less affluent students should be given loans from the government to help with their education.



Compare your responses with those in the Appendix, Section 2: Lesson 3 on page 103.

### Avoiding Sentences with Weak Beginnings

Try not to create sentences that have weak beginnings. For example, sentences that begin with the words *there* and *it* are often weakly constructed. Sometimes, it's easy to make the sentence stronger, as the following examples show:

**Weak:** There are many key passages in this play that develop character.

**Emphatic:** In this play, many key passages develop character.

**Weak:** It's obvious that Amanda and Tom don't agree.

**Emphatic:** Obviously, Amanda and Tom don't agree.

5. Rewrite the following sentences to eliminate their weak beginnings:

- a. It's conflict that makes drama exciting.
- b. There are four boys sitting in the cafeteria.
- c. It's the humour in this movie that I enjoyed.
- d. There are several examples of character foils in this play.
- e. It seems clear to me that there's something wrong here.
- f. It is interesting to note that this character doesn't change during the play.
- g. There should be greater emphasis on helping kids with reading problems.



Compare your responses with those in the Appendix, Section 2: Lesson 3 on page 103.

These are just a few of the techniques you can use to improve your writing. If you pay attention to a different one each time you write, your style will gradually improve. In the final analysis, though, the best way to improve your writing is simply to write—and to read good literature.

In this lesson, you've concluded your study of the modern play. Hopefully, your study of *The Glass Menagerie* has whetted your interest in drama, and you'll take advantage of opportunities you may have to see live theatre—and maybe even join a theatre group.

## Conclusion



In Section 2, you've studied *The Glass Menagerie* more intensively, and you've thought about such things as character relationships, motif, symbol, and theme. You've seen that all the characters in the play are attempting to escape something deep within themselves, and all have different means of escape. The conclusion of the play doesn't leave the audience with much hope for the happiness of any of the characters, but don't let the ending discourage you. The characters in this play show you that happiness isn't something that can be provided by others; it comes from an inner sense of well-being and satisfaction—something you can work toward achieving in your own life.

Turn to Assignment Booklet 6A, and complete the remaining questions for this section. Submit your Assignment Booklet for assessment.

## Section 3: The Feature Film

You may think that it's strange to study a film in your English language arts course; after all, you've likely seen hundreds of movies in your life. You've probably developed preferences about actors and types of movies; and, in some cases, you may have seen a favourite movie several times.

Still, you may not have thought about the way movies are created and the choices that the directors made during the filming. You may not have consciously been aware of how a film tells a story.

In this section, you'll focus on the way that the camera transforms a script into a movie or television program. In this process, you should become more aware of the choices made during television and film productions. When you've completed this section, you should be able to explain the basics of how stories are told in film.



# Lesson 1: The Role of the Camera



In the first two sections of this module, you studied a modern play and you thought about some of the techniques used by playwrights in their scripts. In many ways, plays are similar to television programs and movies. For example, they all begin with scripts. They also require a joint effort from many people: producers, directors, actors, and a crew.

1. Can you think of other similarities between plays on the one hand and television programs and movies on the other? Suggest a few of the more important ones.
2. You may have noticed that some television programs (usually **situation comedies**) are actually filmed in front of live audiences. These shows are very similar to plays.
  - a. Can you think of any situation comedies that are filmed in front of a live audience? If so, what are they?
  - b. How is the set (or sets) of these comedies similar to a set that you'd see in a theatre?

Compare your responses with those in the Appendix, Section 3: Lesson 1 on page 103.

In many ways, then, a television show and a movie are similar to plays. Yet there are also significant differences between the genres.

## situation comedy

a TV or radio comedy series in which a regular cast of characters find themselves in problematic and generally humorous situations—usually produced as unconnected weekly episodes



**Mrs. Davonne:** You've thought about ways in which movies and plays are the same. Now, how are the two genres different?

**Roger:** Well, for one thing, most movies aren't filmed in a studio. They're filmed on location—in different areas or cities—or even countries.

**Anita:** That's right. A lot of films are made right here in Canada. Several movies have been filmed in southern Alberta over the past few years.

**Mrs. Davonne:** Another difference is that there's no live audience when a movie is made. How do you think that affects the movie?

**Kai:** Well, the actors often do a scene several times until the director is satisfied with it. If they make a mistake or if the director wants to try a different approach, they redo the scene. You can't do that in a play.

**Roger:** It must be a bit strange for the actors because they have no idea how the audience is responding to what's happening.

**Anita:** What's even stranger is that the scenes in movies aren't filmed in order. The last scene in the movie might be filmed long before the first ones. If the crew goes to one location, they shoot all the scenes that occur in that location regardless of when they take place in the film.

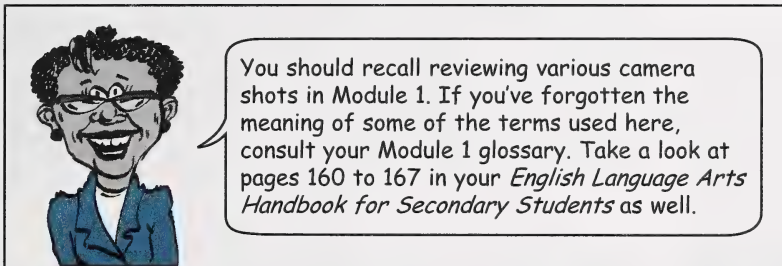
**Mrs. Davonne:** Good point. The actors in a movie don't have the same sense of continuity as the actors in a stage play. In fact, some of the scenes filmed will almost certainly be cut out later when the film is edited. Actors in a movie aren't really sure what the final product will look like until they see the completed movie.

**Kai:** Now that would be weird!

## The Camera

Probably the most obvious difference between movies on the one hand and TV programs and plays on the other is the presence of the camera. The camera focuses your attention on a particular person, object, or action. Unlike in a play, where you might miss something because you're looking elsewhere on the stage, the camera controls what you see in a film and how you see it.

Here are some effects that can be created with a camera in a movie but can't be done in live theatre.



- **A camera can establish a sense of intimacy.** For example, a play can't show an extreme close-up of your favourite actor's fist filling the screen aiming for your jaw, but a camera can. You won't get the same effect with a stage actor's fist. At times, a camera can involve the viewer more directly in the action than can a play.
3. For what purposes are close-up shots used in a movie or television show? What effect do these close-up shots have on you, the viewer?



Compare your response with the one in the Appendix, Section 3: Lesson 1 on page 104.

- **A camera can change your perception of a person, object, or event.** For example, a camera can change your perception of the height of an actor. If low-angle shots are used, actors may appear taller than they really are. This will almost certainly have a psychological effect on the audience. The actors will seem not only taller but also more powerful—more in command. (And the correct lighting can also make them look sinister.) Conversely, when actors are filmed with high-angle shots, they appear shorter and less threatening—and perhaps even lonely. Similarly, the angle of shots can affect your perception of objects, buildings, and events.



#### telephoto lens

a camera lens that acts as a telescope, making the image look closer than it is

- **A camera can affect your perception of distance.** For example, a **telephoto lens** flattens perspective; that is, it puts the objects in the shot in the same, or almost the same, plane. Consequently, objects appear closer than they really are. You'll find the telephoto lens used frequently in chase scenes. The effect on the audience is one of heightened suspense since the person doing the pursuing appears to be breathing down the neck of the one being chased. On the other hand, long shots can make you feel that something is less menacing—or less attainable.

Using a telephoto lens also affects speed. Objects moving toward the audience seem to take forever to reach their destination. (You may have seen this in televised baseball games when a pitched ball seems to move in slow motion toward the batter when filmed from behind home plate.)

#### wide-angle lens

a camera lens that enables the viewer to see a broad view of a scene

A **wide-angle lens** has the opposite effect of a telephoto lens. It makes objects appear farther from each other than they really are, and any movement also appears to be faster.

Camera movement can also affect perspective. Panning provides a good view of the entire setting—a countryside, for example. As well, the camera can zoom into or away from a scene or object, which affects how viewers see it.



While a play has a two-way relationship between the actors and the audience, the camera controls that relationship in a film. It decides what viewers see, how they perceive it, and very often how they respond to it.

## Editing

### editing

in filmmaking, deciding which shots to use and how to arrange the shots that have been kept

### splicing

joining two pieces of film



A second difference between films and plays is **editing**. Just as you edit your written work as part of the writing process, filmmakers edit the scenes they've filmed, deciding what to keep in, what to cut out, and what sequence to arrange the shots in.

Certainly directors of plays make changes (or edits) during rehearsals, but they can't do so to the same extent a film editor can. A film editor's job, working with the director, is to take the thousands of feet of

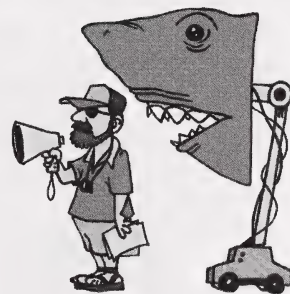
film and, by cutting and **splicing**, create a polished movie that people will want to watch.

When you watch a play, you see everything in the proper sequence, as it was rehearsed. You also see the proper sequence in a film, but that's not how it was shot. The editor splices each scene into the right place. Films are sometimes shortened by cutting scenes or parts of scenes. The film editor plays a very important role in deciding what to include and exclude in the movie.

## Special Effects

Special effects are included in most movies, and some movies consist almost entirely of special effects. Today, computers enable filmmakers to create more spectacular special effects than people ever imagined only a few years back.

Special effects can be spliced into a film to combine more realistic scenes with actors and scenes featuring fantastic creatures or events. For example, a person in a fantasy film may open the door to a house in Calgary—and find an African veldt full of lions, wildebeest, and giraffes. By juxtaposing these shots, an editor can make the audience believe that such an event could happen. This feat is much harder to accomplish in a live performance!



Which movies or television shows have you seen recently that featured spectacular special effects? In your journal, describe some of the effects that most impressed you, and consider the following questions:

- Do you enjoy watching films that have lots of special effects?
- Do you find that films with many special effects sometimes rely on these effects for their appeal at the expense of good writing, acting, and directing?
- Do you believe that special effects can give some viewers (especially children) false ideas?

## Music

Another difference between films and plays is the use of music to create mood. Of course, plays can include music, and in some—known as *musicals*—singing and dancing are the central focus for the audience. But music is much easier to include in films. Many filmmakers use carefully selected background music throughout their productions to intensify—and often create—the atmospheres they want.



4. Spend a few moments watching a dramatic television show. Pay close attention to the music used in the show. How is music used to create or intensify atmosphere? In your opinion, was the use of music effective?

Compare your response with the one in the Appendix, Section 3: Lesson 1 on page 104.

You've now thought about several differences between films and plays. As you study a feature film in the next lesson, think about how the camera, editing, special effects, and music have been used to create the film.

## Being a Critical Viewer



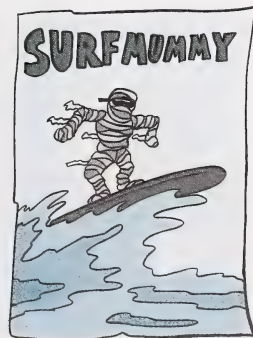
Do you remember the discussion back in Module 1 on the importance of being an active, critical reader? Whenever you're watching a movie or a television show, it's just as important to be an active, critical viewer. True, you usually sit down in front of a screen to be entertained, but that doesn't mean you should shut off your critical faculties and allow the filmmakers to manipulate your responses to the text they've produced. Since moviemakers, unlike writers, can provide you directly with vivid images and sound, it's more likely that you'll

slip into a passive, accepting frame of mind when you're watching a movie than when you're reading a book. This is something you should guard against.

It would be a good idea at this point to think a bit about your own movie-watching habits. Movies, like any other sort of communication medium, can be classified into a variety of genres or types. Each type has certain conventions—or accepted ways of doing things—that viewers expect. For example, one movie genre is the horror film. Here are a few conventions you accept whenever you sit down with the intention of being terrified by a horror film:

- Malevolent, supernatural creatures exist.
- These creatures can interact with human beings.
- Smart, courageous human beings can foil these creatures—but only, somehow, at the last minute.
- Sinister music starts up inexplicably whenever a person is about to have an encounter with one of these creatures—and it's almost always dark.
- Some, less significant, characters in the film will likely die horrible deaths, but the protagonist will win out in the end.

Of course, some filmmakers will defy viewers' expectations and change one or more of these conventions; after all, they don't want to be too predictable. But for the most part they're what viewers expect from horror films—and what they get. A director who played around with viewers' expectations too much would likely have to deal with disgruntled audiences and poor returns at the box office.



5. Make a list of **at least five or six** other genres of films. For each one, identify some of the conventions you would expect if you were going to watch a film from that genre. As well, think about the specific audience that this genre of film is aimed at. Finally, identify a few films that fit into each category. Set up your response in a chart like this one:

| Film Genre | Conventions | Audience | Examples |
|------------|-------------|----------|----------|
|            |             |          |          |

Compare your responses with those in the Appendix, Section 3: Lesson 1 on page 105.

### Journal Suggestion 6L

Not everyone enjoys the same sorts of movies. In fact, some people fall into a rut and watch only movies of a few types—action/adventure and science fiction, for instance, or romantic comedy and drama.

In your journal, describe and analyse your own viewing tastes and habits. Begin by making a list of your all-time favourite films or of the movies that you've watched over the past two or three months. Then ask yourself questions like these:

- What film genres do you tend to watch?
- Which genres do you avoid?
- Why do you have the preferences you do?

### GOING FURTHER

It's always a good idea to try to expand your viewing horizons. Every once in a while when you're going out to a movie or heading for the video/DVD rental outlet, why not try a film from a genre you don't usually watch. Who knows? You just might develop a taste for something you'd been avoiding up till now. Similarly, when selecting the film you'll be watching for this course, consider picking one that sounds very different from your usual viewing fare.

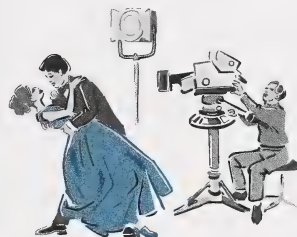


Being a critical viewer is essentially like being a critical reader. When you sit down to watch a movie, remember that the director has made deliberate decisions every step of the way. Lighting, camera shots, music, script, special effects, scene breaks, costumes and make-up—they've all been thought about and dealt with in specific ways to achieve a specific purpose and appeal to a specific audience. Think about the conventions you're accepting. Think about matters like plot and character development, setting, and theme—things that will be very familiar to you from the analyses you're used to doing with written works.

## Critiquing a Movie

It's a good idea when you're analysing—or critiquing—a movie to divide the issues you're thinking about into three categories as follows.

- The *literary elements* of a movie are the ones that just about all works of fiction share—things like plot, character development, setting, theme, motifs, mood, archetypes, foreshadowing and symbolism. You can—and should—think about how well a film does in handling these elements just as you would if you were actively reading a novel or a short story.
  - The *dramatic elements* of a film are the aspects that movies and TV shows share with plays—for example, scripts, actors and directors, stage settings, lighting, and costumes. Anyone critiquing a play or a movie should consider how well these dramatic elements were used to contribute to the final product.
  - The *cinematic elements* are the elements that only movies (and TV shows) have. Camera work, special effects, film editing, and sound effects are all cinematic elements. Again, a thorough critique of any film would have to include reference to how well these elements were employed.
6. Think of a movie you've seen recently or one that you may have seen several times so that you know it very well. Think of your chosen film from a literary point of view, and use it as a basis for responding to the questions that follow. Try to supply details to support your responses.
- a. Explain the purpose and intended audience of the movie. Was it intended strictly to entertain, or did it have something serious to say about life?
  - b. Were the characters in the movie believable and plausibly motivated?
  - c. Was the plot development satisfactory? Was it strictly chronological, or did the director make use of flashbacks or other techniques to make the sequences interesting? If so, did these techniques work well?
  - d. What was the movie's theme? Do you agree with the film's observation about life?



- e. Did the film make use of any elements such as symbolism and motifs? Were there any archetypal characters or events?
7. Now think about the dramatic aspects of filmmaking—actors, scripts, lighting, directing, costumes.
- a. Are there any actors you particularly admire? Do you ever find yourself wanting to see a movie simply because someone popular is in it? If so, identify one or two of these actors and explain why you admire their work.
- b. It's not as likely that you're as aware of directors as you are of actors, but serious movie fans will generally have their favourite directors and rush to watch their latest productions. Do you have any directors you particularly like? If so, identify them and explain why you admire their movies.
- c. Identify a film you've seen that you think was unusually successful in its use of costumes, sets, wardrobes, and even makeup. Explain your choice.
8. Now for the cinematic elements. Some films make much greater use of cinematic effects than others, but they all involve decisions about camera use, sound, and other aspects of **cinematography**. Think of a film you've seen that contained some interesting cinematic elements. Describe some of these elements and explain how successful you feel they are in contributing to the overall success of the film.



#### cinematography

a general term for all the effects achieved in filmmaking by camera use and editing

Compare your responses with those in the Appendix, Section 3: Lesson 1 on page 106.

These days, when filmmakers can do so much with cameras and computers to generate interesting effects, some movies can become so complex that their plots are hard to follow. At other times, riveting special effects are used with abandon to compensate for poor writing, bad acting, and mediocre directing.

Whenever you watch a movie that makes extensive use of camera tricks and computer-generated effects, pay special attention to just how good the literary and dramatic elements of the film are. Would the story be interesting if there were no amazing visual elements? Is the dialogue realistic and convincing? Has the director relied so heavily on fancy editing that the plot is all but impossible to understand?

In Lesson 2, you're going to be critiquing a feature film. Remember, as you do so, to pay attention to all three types of elements you've been thinking about here: literary, dramatic, and cinematic.

## Selecting a Feature Film to Study



In the next lesson, you'll be viewing a feature film to watch and critique, and you'll be thinking about the techniques used to create it. The number of movies available for rent or purchase is enormous, but to keep things under control, a list of five films has been supplied; your job is to select **one** and get hold of a copy. If your local video/DVD outlet has cheap rates for weekly rentals, this would be perfect. Better yet, your library might be able to lend you a copy. If for some reason you're unable to obtain one of these films, be sure to consult with your teacher before choosing a different film.

The list given here contains a variety of films. All of them were carefully screened for material some viewers might find offensive, but some of them do contain moments of violence and foul language. The descriptions provided for each film should help you make an appropriate selection

- ***Of Mice and Men* (1992); 115 minutes; Rated PG-13; Directed by Gary Sinise**

This powerful dramatic film, based on John Steinbeck's famous novel, tells the story of two men working on a ranch in California during the Great Depression. Lennie, who is mentally handicapped, is a strong worker, but he often gets into trouble. Fortunately, his friend George looks after him, but one day George isn't around when Lennie needs him, and Lennie does something far worse than he's ever done before. Warning: This film has violence and some profanity. It contains gritty portrayals of human life that are honest and thought-provoking, but which some viewers might find hard to watch.

- ***Mr. Holland's Opus* (1995); 143 minutes; Rated PG; Directed by Stephen Herek**

Glenn Holland, a young musician, takes a teaching job to earn a living, hoping to use his extra time to compose music. At first, Glenn hates teaching because he's unable to inspire his students. This film shows how Glenn meets his challenges in his career and in his personal life. *Mr. Holland's Opus* is an inspiring film about how life can turn out to be very different from what people plan.

- ***The Long Walk Home* (1990); 97 minutes; Rated PG; Directed by Richard Pearce**

This dramatic film is set in Mississippi in 1955 when African Americans boycotted the Montgomery bus system because the buses were segregated (Whites sat in the front, Blacks in the rear). The film focuses on the courage and determination of two women, Mrs. Cotter (a Black housekeeper) and her white employer, Mrs. Thompson. The conflicts within their families illustrate the struggles within the community.

- *Life Is Beautiful* (1997); 120 minutes; Rated PG-13; Directed by Roberto Benigni

Set in Italy during World War II, this Italian-made comedy/drama tells the story of a family that's imprisoned in a concentration camp because the father is Jewish. The father's challenge is to keep his son alive and protect him from the brutality of the Nazis.

This film is available in two formats: one version retains the Italian dialogue but adds English subtitles while the other is **dubbed** with English dialogue. Either version will do, but the dubbed version is able to provide far more of the original script than the subtitled version. As a foreign-made film, this move will offer you an interesting insight into film conventions that are rather different from those you're likely used to.

#### dub

to provide a film with music, sound effects, or a new dialogue, usually in a different language

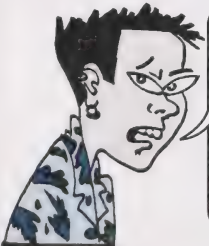
- *Remember the Titans* (2000 ); 113 minutes; Rated PG; Directed by Boaz Yakin

This film takes place in 1971, the year when school systems were desegregated in the United States. When African-American students are bussed to an all-white high school, many things change—including the high school football team named the "Titans." Tensions run high when a Black head coach is appointed to the team. This film shows how leadership and determination can change individuals and a community.



If you want to find more information on these or other movies, the following website allows you to search for movies by title:

<http://us.imdb.com/search>

|                                                                                                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                                                                       |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  <p>I like the sound of several of those movies. I think I'm going to rent two or three of them and make a selection that way. I've never had a better excuse for spending a couple of evenings with the TV and a bowl of popcorn. What can my parents say?</p> |  <p>I don't have the time or the money for that, so I'm going to pick one and stick with it. But I think I'll keep the other titles in mind for another time.</p> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

In this lesson, you've thought about some of the differences between a modern play and a movie. You've seen that the use of the camera, special effects, music, and editing significantly affect the way drama is presented on film. You've also begun to think about how to approach an analysis or critique of a film. In the next lesson, you'll take a critical look at the feature film you've chosen to view.

Now open Assignment Booklet 6B, turn to the Section 3 Assignment, and respond to questions 1 and 2.

## Lesson 2: The Director's Choices



How observant are you when you watch a movie? Do you concentrate on the action and the actors, or do you also think about the choices that were made to create the movie? In this lesson, you'll view the feature film that you selected in Lesson 1, and you'll look critically at the way the film was created. To begin, however, you'll start with a closer look at some of the issues that were introduced in Lesson 1.

### Narrative Decisions

Every film begins with a story, which must be transformed into a script. Some films, like *Of Mice and Men* and *The Three Musketeers* are based on novels; others, like *My Left Foot*, *October Sky*, and *Remember the Titans*, are based on true stories.

1. a. Think of some of the movies you've seen recently. Which ones were based on novels? Which ones were based—at least loosely—on true stories?
- b. Suggest a few advantages and a few disadvantages of making a film from a novel or true story.

Compare your responses with those in the Appendix, Section 3: Lesson 2 on page 107.

Regardless of the source of the story on which a movie is based, one of the first choices that the scriptwriter and director must make is how to tell that story. Here are some questions that directors and scriptwriters think about when they're deciding on the film's narration:

#### voice-over

the voice of an unseen narrator on a TV show or in a movie

- Should the story be told in chronological order?
- Should a flashback (or several flashbacks) be used?
- Should a narrator be used—perhaps by way of a **voice-over**—to tell some of the story and provide transitions between parts?



- If the story involves more than one plot, how should the subplots be interwoven with the main plot?
- How much information should be given to viewers and how much should they be left to figure out for themselves? How rapidly should information be provided?
- What point of view should be used in the film? Should the film consistently focus on one or two characters, or should a more omniscient point of view be used?



**Mrs. Davonne:** Technically, the narrative points of view with which you're used to analysing written texts don't apply precisely to drama since the audience can watch for themselves what's going on. In other words, the omniscient viewpoint is always at work. But to a greater or a lesser degree, some films come close to using other points of view. Can anyone explain what I mean?

**Kai:** Well, most movies focus on a central character—I suppose you could call that a limited-omniscient point of view. I mean, viewers only know what this character knows. An example would be a detective trying to solve a murder mystery.

**Roger:** True, but I've also seen movies with a narrator who's one of the characters. I guess that's really like a first-person point of view. "Dances with Wolves" was like this; when the narration was going on, the main character could be heard reading from his diary.

**Mrs. Davonne:** That's a good example. In movies of this sort, generally the narration is fairly brief; when the narrator isn't talking to the audience, he or she is simply one of the characters—often the main one—and the story is told as the narrator sees it.

**Tashi:** Movies usually do focus on one or two characters, but sometimes the point of view will switch to other characters, especially if there's a subplot.

**Kai:** That's right. The movie will often cut back and forth between two stories. That builds suspense, I guess, but it also shows you two points of view. You get to see and hear what two groups of people are doing. Action films, for instance, will often switch from "the good guys" to "the bad guys."

**Mrs. Davonne:** In that case, you could say that the story is being told through an omniscient point of view, couldn't you? Another example of the omniscient point of view at work occurs when an impersonal narrator talks to the audience by way of a voice-over.

**Roger:** My mother says that whenever a movie uses a narrator like that, it's just to compensate for poor scriptwriting. She says that good filmmakers show the audience what's happening rather than explaining it all to them.

## The Setting

Another choice that the director makes is how and where to film the movie. If the script calls for many indoor scenes, much of the filming might occur in a studio where a variety of sets can be constructed.

When a movie is historical, the director will either have to film in a suitable location or construct sets in a studio or movie production lot. Many western films, for example, used to be shot in fake towns built on a movie studio's back lot. *Gone with the Wind*, the famous movie about the American Civil War, was filmed mainly in Hollywood with sets replicating Southern mansions and Atlanta streets. *Titanic* involved the construction of extraordinarily elaborate sets replicating the famous ship inside and out.



Movies featuring many outdoor scenes are often filmed on location in various parts of the world. These days, viewers are used to extremely realistic settings, so filmmakers will climb mountains, dive underwater, and camp out in the desert to make their settings realistic. Southern Alberta has been used as the location for several western movies, including Clint Eastwood's famous *Unforgiven*. Other movies have been filmed in Canadian cities such as Vancouver, Toronto, and Montreal. Many movies are filmed in several places, partly on location and partly in a studio.

The season of the year is also significant in some films. Either the plot or the atmosphere of the movie may require it to be filmed in particular season. If more than one season is required, filmmakers can work during different times of the year, travel to different parts of the world, or do whatever is necessary to create the appearance of a different season—like using artificial snow and ice.

2. Think of the emotions associated with the seasons of the year. What moods could be created by setting scenes of a movie in spring? summer? fall? winter?

Compare your response with the one in the Appendix, Section 3: Lesson 2 on page 108.

## The Cast

One of the most important choices that a director makes is hiring the actors to play the various roles in a film. As in a stage play, the director will consider acting talent and experience, age, and appearance when choosing the cast.

3.
  - a. Most movie stars are physically attractive. Can you think of any well-known actors who don't fit the stereotyped appearance of an actor? To what do these actors owe their success?
  - b. As actors age, they often have fewer opportunities to perform. Can you think of any movies where the central roles require elderly people?
  - c. Sometimes, even when an actor is acting well, it may just seem that he or she is wrong for the part. When you watch a movie, do you ever ask yourself whether the actor playing a role has been well cast in that part? Do you sometimes think of someone else who you think would have been better? If so, describe such a situation. If you never think about this sort of thing, it's something you can try in becoming a more active, critical viewer.

Compare your responses with those in the Appendix, Section 3: Lesson 2 on page 108.

Another consideration in casting is cost. Famous actors obviously expect to be paid more than lesser-known actors; however, they usually draw larger audiences, so the film has a better chance of making money. Moreover, famous faces often attract more attention in the media, and talented actors may win awards for their performances—resulting in more income from fans.

## Journal Suggestion 6M

Do you choose to view movies that feature particular actors? Write a response in your journal to this question, after considering the following ideas:

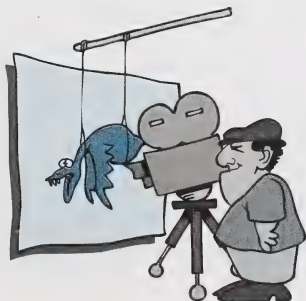
- Who are your favourite movie stars?
- Which movie stars are currently most popular? Do you like all of them?
- Do your favourite actors portray a variety of roles, or do they generally stick to a particular type of movie?
- When you're selecting a movie, do you make your choice based on the cast?
- Are there some movies that you'd avoid seeing because a particular actor is in them?



## Special Effects

Many films, especially those with action sequences, require special effects. The director, along with various technical experts, must decide how to create these special effects. In some cases, computer animation is used extensively; in other films, stunt people are used to do daring feats. Often, both techniques are used.

Some actors insist on doing their own stunts, though, as you can imagine, this is risky; if the actor is injured and unable to continue filming, the whole movie could be jeopardized. Besides, most actors aren't skilled at the acrobatics stunt people need to perform. For this reason, stand-ins specialized in this sort of work are usually used.



Computers today enable directors to create virtually any special effect they desire. For example, an actor, dressed in a costume, can be filmed in a studio; then a computer-generated background is added to give viewers the impression that the actor or model is actually in a foreign country, on a different planet, or in a fantasy world. Special effects can enable an actor to fall through space, fly across a city on spider thread, or survive a horrible crash or explosion.



**Mrs. Davonne:** Today many moviegoers expect special effects in the films they watch. Why do you think this is?

**Roger:** That's easy: they make movies exciting—even thrilling. A movie without special effects would be dull.

**Anita:** Yeah, I can't think of a single movie that doesn't use some special effects. Even something simple, like someone falling off a horse or having a fight, is done with special effects these days.

**Roger:** In the movie *Titanic*, part of the ship was constructed—and then special effects were used to show the iceberg and the ship sinking. It was amazing. Compare that to the old days when special effects weren't used—or were really primitive—and it's easy to say why they're so popular today.

**Kai:** Yeah, and I really like stuff like the weird costumes and make-up of the characters in some fantasy films, like *The Lord of the Rings*.

**Mrs. Davonne:** Space ships, battles, fires, chase scenes—they all keep you on the edge of your seat. But they also might make you lose touch with reality.

**Anita:** That's true. I've actually heard of little kids who've tried to do some stunts that they've seen in movies—for example, fly like Superman. And even older kids can get some weird ideas about things like racing cars and playing around with guns.

**Roger:** I think that for some people—not many, but a few—the violence shown in a movie is so exciting that they'll try to reproduce it in real life. They don't understand the difference between reality and special effects.

**Mrs. Davonne:** No doubt about it, special effects have a definite impact on the movies—and on our lives. An explosion may look great on a movie screen, but it's not so great when it happens in your own community.

## Music, Sound Effects, and Lighting

As you've watched movies, you're sure to have noticed music used in a variety of ways. Sometimes, popular songs are used in a soundtrack. In other movies, a musical theme is composed especially for the film; this theme often becomes a motif as it's played wholly or in part in various scenes throughout the movie.

Most directors use some background music to create or intensify atmosphere. You may not be conscious of it, but music can make a scene appear sad or scary. Your emotional response to a movie is often orchestrated in part by the background music.

4. Directors also make choices about other types of sound effects that they'll use to create various effects. What are some specific sound effects you've noticed in films you've seen and what impact did they have on viewers?

Compare your response with the one in the Appendix, Section 3: Lesson 2 on page 108.

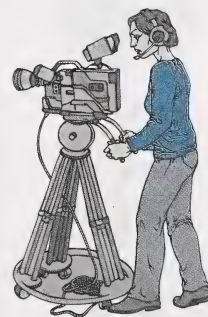
Lighting, as you know from your study of the modern play, can also have a dramatic effect on scenes. One advantage of filming in a controlled environment like a studio is that directors can control the lighting. As you can imagine, filming outdoors presents the challenge of dealing with the weather and the natural lighting. This does, however add a sense of realism; it can be difficult to overcome the artificial feel of a studio set.

5. You've probably noticed that some scenes are filmed with bright light—either natural or artificial—whereas others are filmed with dim light or near darkness. How does the lighting used in movie scenes affect the mood and atmosphere of those scenes?

Compare your response with the one in the Appendix, Section 3: Lesson 2 on page 109.

## Camera Shots

Of course, some of the most important choices a director makes involve how the camera is used to record the story. As you saw in Lesson 1 of this section, the camera controls what you see and how you see it. The camera can alter your perspective on a person, object, or event, making it seem bigger or smaller, closer or farther, and even more or less important.



**dolly**

to move a camera mounted on wheels while filming a scene

**superimpose**

put one shot on top of another on the same screen so that both show at the same time

**wipe**

a line that sweeps across a screen, erasing one scene and introducing another

**dissolve**

a transition between two shots whereby the first image gradually fades away while the second gradually appears to replace it.

**fade-in**

a gradual change from a dark, blank screen to a bright one as a picture appears

**fade-out**

a gradual change in a picture to a dark, blank screen

In Module 1 of this course, there was a short review of some of the basic camera shots that allow photographers to achieve effects like these. Cinematography makes use of the same methods—and then some.

Directors may decide to photograph scenes from the air or from a camera fixed to a vehicle or a raised platform. At times, cameras are also placed on the ground or in holes to capture a worm's eye view of the action. A camera can be tilted to show the perspective of someone looking up (or down) at another person or object. A camera can also be moved closer or farther from the subject (**dolly**ing in or out) as action is occurring.

When a film is edited, two shots can be placed on the screen side by side (a split screen), or one can be **superimposed** on the other. Camera shots can be distinctly cut to create a sharp separation between shots or blurred to blended together. Sometimes a **wipe** is used to erase one shot and introduce another; at other times, a **dissolve** blends one shot neatly into the next one. Sometimes a director will use a **fade-in** or a **fade-out** to move from one scene to another.

Remember that the camera is always used purposefully when a movie is being filmed. Camera shots are planned so that they'll achieve a particular purpose or effect.

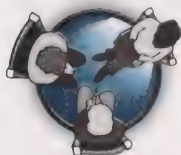
For a quick review of some basic filming techniques, see pages 166 and 167 of *The English Language Arts Handbook for Secondary Students*. If you can, take a look at the segment titled "Strengthening Coherence Through Effective Transitions" on the *English Language Arts 20-1 Multimedia Segments* CD-ROM. This segment looks at issues involved in effectively moving from scene to scene while making a video.



- Just as you use transitional devices to make for a smooth progression from point to point as you write, filmmakers use techniques like dissolves and wipes to progress neatly from scene to scene. Today, a wide variety of methods is available to directors and film editors to create effective transitions.

Think of shows you've seen lately and list as many methods of this sort as you can. This would be a good activity to work on with a study partner.

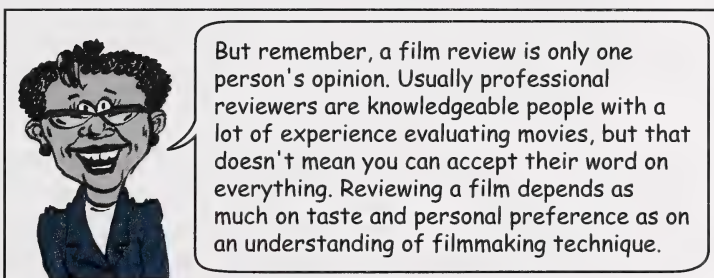
Compare your response with the one in the Appendix, Section 3: Lesson 2 on page 109.



## The Movie Review

In Lesson 1, you thought a bit about critiquing films. Did you know that some people make their living—entirely or in part—in this way? Movie reviewers are the people with highly developed critical viewing skills; they write reviews of films they watch for newspapers, magazines, or the Internet. Or perhaps they present their reviews on television or the radio.

Even if you've never read an entire film review, chances are you've seen reviewers on TV give their thoughts on the latest movie. In fact, in an earlier module you tried your hand at critiquing a movie yourself. Many people make their decisions as to whether or not to see a particular movie on the reviews they read or hear.



As part of this film study, you should make an effort to read or listen to a few movie reviews. Check a city newspaper (the Friday or weekend Entertainment section is your best bet) or watch a few televised reviews. If you have access to the Internet, you can read film reviews there, as well. Here's one site you might check out:

<http://www.movie-reviews.colossus.net/>

Here's one review taken from the Entertainment section of the *Edmonton Journal*. Read the review carefully and respond to the questions that come after it.



## DARK THRILLER WILL ENTICE THE MAJORITY

### Fugitive cop Cruise sees perils of halting crime in advance

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#### Movie Review

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Minority Report ★ ★ ★ ★

**Director:** Steven Spielberg  
**Starring:** Tom Cruise, Colin Farrel,  
Samantha Morton  
**Classification:** 14A  
**Theatres:** Cineplex, Odeon,  
Famous Players

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TODD BABIAK  
*Journal Entertainment Writer*  
EDMONTON

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In many futuristic tales, the social and political mirrors designed to teach us lessons about technology, freedom, war and authority are so clear that human relationships become trivial and insignificant. Betrayal, love affairs and the costs of weakness are at the service of ideology.

*Minority Report*, the best Spielberg film since *Schindler's List*, concentrates on psychological drama, on story and emotion. The special effects are dark, gritty and elegant and the vision of the future is startlingly resonant, but they aren't shiny, digital indulgences. There are nods to classics of the genre, most notably Stanley Kubrick's *A Clockwork Orange*, but *Minority Report* feels distinctive. Throughout the film the plight of Chief John Anderton (Tom Cruise) remains the soul of the story.

Anderton is the number one cop in the controversial Washington, D.C., Pre-Crime unit. Using three psychic young people called Pre-Cogs, the results of genetic experiments, the Pre-Crime unit stops murders just before they happen. In six years, the unit has eradicated murder in Washington and Lamar Burgess (Max von Sydow), the father of Pre-Crime, is eager to take the program nationwide.

Like most film noir heroes, Anderton suffers when he isn't working. Shortly before Pre-Crime began, his son was kidnapped and his relationship with his wife dissolved. Now he's addicted to drugs and consumed by dreaminess. When Justice Department official Danny Witwer (Colin Farrel) arrives to audit Pre-Crime, Anderton has no patience for him or his ethical concerns about the Pre-Cogs.

Anderton's life transforms when the Pre-Cogs foresee his own involvement in a murder. According to the vision, Anderton shoots a man he has never met.

Before the Pre-Crime cops can arrest him, Anderton runs. Here, *Minority Report* backs away from the cerebral entertainment and becomes a tense and mostly playful chase movie for an hour or so. It's almost a let-down, as we're eager to get back to the story. Anderton doesn't understand how he can be a murderer so he finds the woman who raised the Pre-Cogs, hoping for illumination. Like all noir films, there is a bad guy in *Minority Report*, and a rather neat conclusion. It is disappointing to narrow the contingencies down to one, and sad to see the film end, to Spielberg's credit. This is not a movie about right and wrong, through the audience is invited to make moral decisions throughout.

The future is neither apocalyptic nor utopian. In 2054, Americans are overwhelmed by images and identification, by supra-marketing and an inevitable loss of privacy, but they are also warm and forgiving and complex. Fashion and music harken back to a simpler time, with Anderton and nearly everyone else relying on classical music and jazz, and cleanly designed suits. If Spielberg favours any images, they are of young people reading books in a small cottage by the ocean.

*Minority Report* is a good story about the present and the future, but it also addresses, with touching nostalgia and romance, what we have lost from the past.

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<sup>1</sup> Todd Babiak, "Dark Thriller Will Entice the Majority," *Edmonton Journal*, 21 June 2002, E3. Reproduced with permission of the Edmonton Journal.

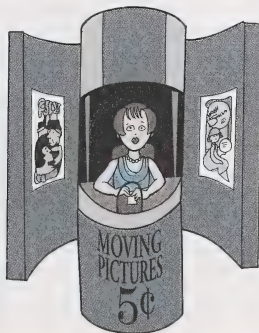
7. In your own words, express the point the reviewer is making in the first two paragraphs of this article.
8. Note how much of the plot the reviewer reveals to his readers. As a potential viewer of this film, is he revealing too much? Not enough? Just the right amount? Give reasons for your response.
9. The reviewer uses the term *film noir* in his review. Basing your response on context clues—and any knowledge of basic French you might have—explain what this term means.
10. Explain what the reviewer means when he writes the following:
  - a. “There are nods to classics of the genre, most notably Stanley Kubrick’s *A Clockwork Orange*, but *Minority Report* feels distinctive.”
  - b. “The future is neither apocalyptic nor utopian.” (Feel free to consult a dictionary if necessary.)
11. What do you learn from this review about the sound track of *Minority Report*?
12. Would you consider this to be on the whole a positive review? Explain your response. Explain, too, whether you would consider seeing this film after having read the report.



Compare your responses with those in the Appendix, Section 3: Lesson 2 on page 109.

### Journal Suggestion 34

By any chance have you seen the movie *Minority Report*? If you have, do you agree with the opinions of the review you’ve just read? Explain your own views on this film; be sure to point out where you disagree with the ideas of the reviewer.



## Viewing the Feature Film

Now that you've thought about the choices made when a movie is filmed and you've read at least one film review, you're ready to watch the movie that you've selected to study.

Keep in mind that this viewing experience will be a little different from simply sitting down and watching a movie for entertainment. In this case, you're going to be using your critical viewing skills—just as the reviewer of *Minority Report* did. You'll be observing the techniques and devices used in the movie, and you'll be taking notes as you're viewing. You'll probably have to stop the movie several times while you jot down important points. If possible, you should certainly watch the movie more than once.



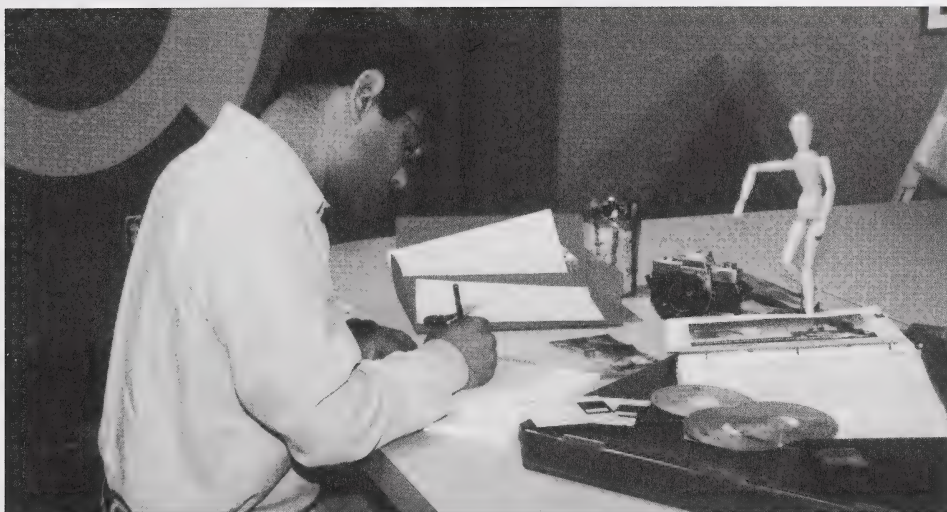
Here are some strategies that will help you as you watch your feature film:

- You may find it useful to watch the movie twice: the first time, you might prefer to watch it without pausing. The second time you see it, you can focus on observing the details and techniques, stopping the film as necessary to answer questions.
- Before you watch your movie—at least before the second viewing—read the questions in the Assignment Booklet. You'll be more aware of details to look for as you view your film.
- You might want to design a chart for yourself so that, as you're watching, you can easily take notes on the narrative choices, setting, cast, special effects, music, sound effects, and lighting.

Now open Assignment Booklet 6B, turn to the Section 3 Assignment, and respond to questions 3 to 12.



## Lesson 3: The Movie Script



Earlier in this course, you did some work with scripts while studying a one-act play. Then, in Section 1 of this module, you did some more scriptwriting.

A movie, like a stage play, also begins life as a script. However, a movie script looks somewhat different from the script for a play because a movie script contains directions for the camera. In fact, some film scripts are written in two columns—one for the camera directions and one for the actors, complete with the dialogue and instructions for their vocal expressions and movement.

What follows is a sample excerpt from a possible movie script. Study it carefully to see how the two columns work together.



If necessary, use the Glossary in the Appendix or pages 163 to 167 of the *English Language Arts Handbook for Secondary Students* for help with terminology. When you've finished, respond to the questions that follow the script.



Long shot of exterior of café with sign *Kay's Café*

Long shot of Gerald and Kerry walking toward café

Pan shot of interior of café; several customers are eating at small tables covered in checked tablecloths; two waitresses serving them

Sounds: people chatting, dishes and glasses being served, general restaurant noise

Long shot of café door opening, Gerald and Kerry entering

Medium shot of Gerald and Kerry sitting at empty table in a corner

Medium shot of Gerald and Kerry; waitress approaches

Medium shot of waitress

Medium shot of Gerald, Kerry, and waitress

Medium shot of waitress walking away from table

Medium shot of Gerald and Kerry

Close-up shot of Kerry

Close-up shot of Gerald

0 EXT. KAY'S CAFÉ. AFTERNOON.

1 INT. KAY'S CAFÉ. AFTERNOON.

Gerald: (*opens door, and pauses; then follows Kerry into the restaurant to the empty table; takes off jacket, hangs it on his chair, sits down*)

Kerry: (*takes off jacket and sits down; smiles at Gerald*)

Gerald: What should we have?

Kerry: Oh, I don't know. How about coffee and some dessert? (*picks up menu*)

Gerald: Sounds good to me. (*glances at menu*)

Waitress: (*approaches table*) Hello. What can I get you?

Kerry: Coffee and a piece of chocolate torte.

Gerald: (*grins*) I think I'll have pecan pie and ice cream. And a coffee, please.

Waitress: (*smiles*) It'll be just a few minutes. (*leaves table*)

Gerald: (*smiles at Kerry*) Well, what did you want to talk about?

Kerry: (*looks around to be sure of privacy; seriously and softly*) Do you remember when I told you that I was trying to locate my birth mother?

Gerald: (*serious now and a bit sceptical*) Yeah. (*pauses; surprised look*) Are you telling me you've found her?

Medium shot of Kerry pulling letter from purse. Close-up shot of the letter as she hands it to Gerald

Close-up shot of Gerald reading letter

Medium shot of Gerald reading, Kerry watching his reaction

Close-up shot of Kerry's face

Fade-out

Kerry: (*pulls letter from handbag*) I got her name and address a few weeks ago, and I wrote her a letter. Yesterday, this came in the mail. (*hands letter to Gerald*)

Gerald: I can't believe you actually found her. (*opens letter and reads it silently; pauses; looks at Kerry*) What are you going to do?

Kerry: (*uncertain*) I don't know. What do you think I should do?

1. Examine the camera directions in this film script excerpt. What do they indicate to you about the effect that the scriptwriter wants to create? Be as specific as you can.
2. As the director, what atmosphere and lighting would you want in this scene? Why?
3. If you were the set designer, how would you want the café to look? Why?
4. How would you describe the relationship of Kerry and Gerald as revealed in this scene? Try to point out clues that indicate this relationship.
5. Explain how the scriptwriter creates suspense in this scene.



Compare your responses with those in the Appendix, Section 3: Lesson 3 on page 110.

## The Storyboard

You've probably created **storyboards** in previous courses—perhaps when you were designing a comic strip or a short video production. Full-length films are also best conceptualized early on by means of a storyboard—even before the script is actually written. Storyboarding helps directors, actors, and people working in the technical end of filmmaking visualise the work in production scene by scene. If you're a person who thinks best visually, you'll really appreciate having a storyboard as you create your final script.

Here's an example of what the first few frames from the storyboard of the script you've read might look like. Note that you don't have to be an artist to create a storyboard; stick figures will do. People involved in producing films must learn to think comfortably both visually and verbally; storyboards help them do this.

### Storyboard

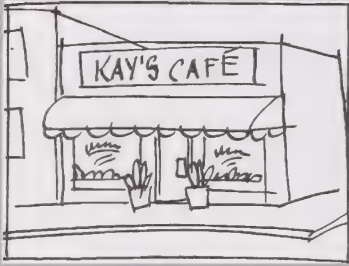
a sequence of thumbnail sketches and a brief description of the scenes in a comic strip or video production

# Storyboard

Production: It Happened at Kay's

Date: Oct 13/02

Location: Kay's Café—Interior and Exterior Scene: 1



1. Exterior of café—long shot



2. Gerald and Kerry approaching café



3. Pan of café interior



4. Gerald and Kerry entering café



5. Gerald and Kerry sitting at table; waitress approaching



6. Waitress approaching—medium shot



7. Gerald, Kerry, and waitress—ordering food



8. Waitress leaving table



For more information on scriptwriting and creating storyboards, watch the segment titled “Strategies and Techniques for Developing Supporting Details” on the *English Language Arts 20-1 Multimedia Segments* CD-ROM.

6. In your notebook, continue this storyboard by adding the next four frames. Remember, you don’t have to be an artist, but you do have to be able to visualise how you want the scene to look. How will characters be positioned? Where will the camera be? What angle will create the effect you want?

Compare your response with the one in the Appendix, Section 3: Lesson 3 on page 111.

## An Eye on Punctuation

Writing scripts allows authors a certain amount of freedom from some of the conventions of other sorts of writing—such as using complete sentences. After all, people frequently speak in fragments, and the best scriptwriters are those who most accurately capture the patterns and rhythms of real conversation.

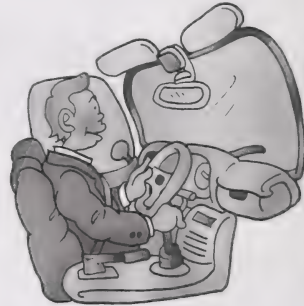
But, like all successful writers, scriptwriters must have a real mastery of the conventions. This mastery allows them to work with those conventions—frequently breaking them as needed—to produce scripts that are both true to life and accessible to actors and directors.

One aspect of the conventions of writing that hasn’t been addressed to a large degree in this course is punctuation. As you’re writing, how much attention do you pay to punctuation? Are you aware that the English language has more than a dozen different punctuation marks, each with its own purpose?

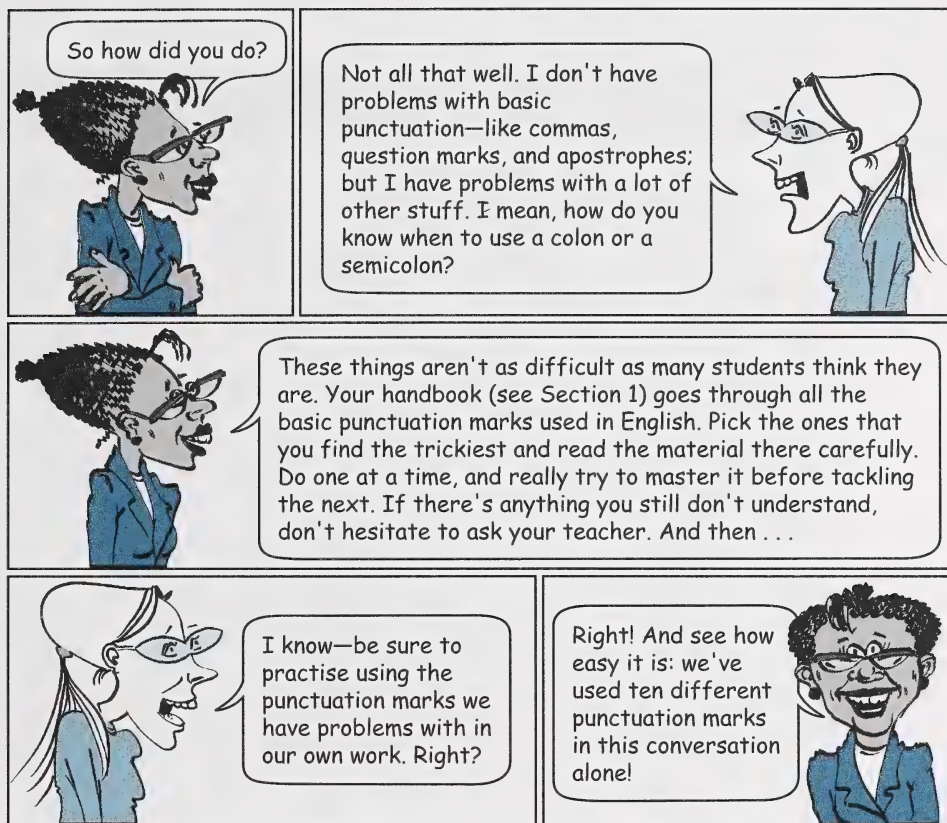
7. As you know, in this course you aren’t being given much instruction in areas like grammar and punctuation; instead, you’re usually expected to become aware of any issues in these mechanical aspects of writing that you find challenging and work at correcting any problems. In case punctuation is an area you sometimes find difficult, test your mastery by answering the following questions:
  - a. What does underlining words or titles signify when a document has been hand written? What would someone using a computer do instead of underlining?
  - b. What types of titles are placed in quotation marks?
  - c. What are the **four** most common uses of the comma?
  - d. When would you use a semicolon in a sentence? List **three** situations where a semicolon would be appropriate.

- e. Explain **three** different ways to use colons in sentences.
  - f. What are **two** uses of an ellipsis mark?
  - g. Explain when you'd use parentheses and when you'd use brackets.
  - h. Explain the difference between a dash and a hyphen.
8. Now test your punctuation skills by punctuating the following sentences correctly.

- a. Have you seen the film called Field of Dreams?
- b. After glancing at Dan Georgette mused Unless youre not telling me the whole story
- c. I got into the car and drove the woman to the hospital stalling several times because of the standard transmission where she had her baby an hour later
- d. Two weeks ago I talked to Mrs Geddes who owns the Fireside Restaurant but she wasnt sure whether she would attend
- e. To get ready for camp Javier needed a new bathing suit a warm sleeping bag and labels on all his clothes
- f. The main character in this movie is an ambitious business executive consequently she doesnt pay much attention to the employees problems
- g. His goals in life were simple a secure job a comfortable home and a happy family
- h. You are not and everyone in the family admits it a very reliable person
- i. Dr McCarty a well known historian presented his research on Albertas early days
- j. I relax by listening to music Frieda prefers to jog in the park



Compare your responses with those in the Appendix, Section 3: Lesson 3 on page 111.



When you're editing your writing, keep in mind that punctuation should assist your readers to understand your message, not cause confusion. Use a writer's handbook to help you when you're unsure of how to use punctuation correctly.

For more help with some of the more challenging types of punctuation marks, watch the segment titled "Colons, Hyphens, Dashes, Ellipses, and Parentheses" on the *English Language Arts 20-1 Multimedia Segments CD-ROM*. As well, take a look at Section 1 of the *English Language Arts Handbook for Secondary Students*.

9. Go through the journal entries you've made in this lesson and check over the punctuation carefully. If you find that there are problem spots, rewrite one or more of the entries with corrected punctuation. Be sure to use your handbook whenever necessary.

Compare your responses with those in the Appendix, Section 3: Lesson 3 on page 112.

In this lesson, you've looked at a script for a television program, and you've thought about how camera directions, along with stage directions, help the actors and camera crew transform the script into an effective film. You've also done a quick review of the uses of punctuation so that you'll be more skilful in your own writing and editing.

## Conclusion



Section 3 has focused on the feature film. Whenever you watch a movie or television show, it's likely that what you want to do is simply relax and enjoy it. However, understanding the techniques and devices used to create the film should make the experience richer and more satisfying.

You should now be aware of the basic ways in which the camera is used in filmmaking. As well, you should be more conscious of the director's choices with regard to narrating the story, selecting the cast, incorporating special effects, including music and other sound effects, using lighting, and choosing the locations for filming.

Not all movies are created equal; some are worth every penny you spend to see them while others aren't worth a cent. Now that you're a more informed and critical viewer, you can be a more discriminating consumer at the movies.

**Turn to Assignment Booklet 6B, and complete the remaining questions for this section.**

## Module Summary



The focus of Module 6 has been the modern play and the feature film. In this section, you've investigated the basics involved in directing and staging a play. You've also read a play quite closely, examining elements such as motif, symbol, character, conflict, and theme.

You've also looked at some differences between a modern play and a film in this module. You selected a feature film and used your critical viewing skills to assess the choices that the director made when creating the movie. You've thought briefly about scriptwriting for video productions and considered how the director, camera, and the actors work together to bring the script to life.

Now you should be able to apply what you've learned about plays and films whenever you're watching them. If you do, your viewing experiences are bound to be more rewarding and pleasurable. At this point, why not go one step further and watch a film that you wouldn't have considered before? And why not take in a play if the opportunity presents itself? There's a world of theatrical and cinematic art out there to be enjoyed and appreciated.

**Turn to Assignment Booklet 6B, and complete the Final Module Assignment. Submit your Assignment Booklet for assessment.**



# *Appendix*

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**Glossary**

**Suggested Responses**

**Image Credits**

# Glossary

**active voice:** a way of using a verb whereby the subject of the sentence is doing an action

**cinematography:** a general term for all the effects achieved in filmmaking by camera use and editing

**dissolve:** a transition between two shots whereby the first image gradually fades away while the second gradually appears to replace it.

**dolly:** to move a camera mounted on wheels while filming a scene

**dub:** to provide a film with music, sound effects, or a new dialogue, usually in a different language

**editing:** in filmmaking, deciding which shots to use and how to arrange the shots that have been kept

**exposition:** the part of a work of fiction that introduces characters and conflicts and provides background information

**external conflict:** a problem or struggle between a person and a physical force (person-versus-environment conflict) or between people (person-versus-person conflict)

**fade-in:** a gradual change from a dark, blank screen to a bright one as a picture appears

**fade-out:** a gradual change from a picture to dark, blank screen

**internal conflict:** a mental or moral dilemma or struggle (also known as a person-versus-self conflict)

**lighting technician:** the person in charge of lighting for a drama production

**monotone:** a tone of voice that lacks expression and variety of intonation

**passive voice:** a way of using a verb whereby the subject of the sentence is receiving an action

**producer:** the business manager of a play or film who finds the financing, locates a theatre or studio, and hires the personnel to do various jobs

**reader's theatre:** a reading of a play by several people taking parts, with acting limited to gesturing along with vocal and facial expressions

**rising action:** the part of a work of fiction that builds tension and leads up to the climax of the plot

**situation comedy:** a TV or radio comedy series in which a regular cast of characters find themselves in problematic and generally humorous situations—usually produced as unconnected weekly episodes

**sound technician:** the person in charge of music and sound effects in a drama production

**splicing:** joining two pieces of film

**split screen:** a television or movie screen divided into two or more parts, each with its own shots

**stagehands:** people who move props, raise and lower curtains, and generally help out behind the scenes in a dramatic presentation

**stage manager:** the person who is in charge of the physical and logistic aspects of staging a play; an assistant to the director

**stereotype:** an oversimplified, standardized, and often exaggerated portrayal of a person, group, or idea; a character who represents such a mental picture

**storyboard:** a sequence of thumbnail sketches and a brief description of the scenes in a comic strip or video production

**superimpose:** put one shot on top of another on the same screen so that both show at the same time

**telephoto lens:** a camera lens that acts as a telescope, making the image look closer than it is

**voice-over:** the voice of an unseen narrator on a TV show or in a movie

**wide-angle lens:** a camera lens that enables the viewer to see a broad view of a scene

**wipe:** a line that sweeps across a screen, erasing one scene and introducing another

## uggested Responses

### Section 1: Lesson 1

1. Responses will vary somewhat. Here are a few ideas that you might have thought of:

- Both try to get the reader/audience emotionally involved.
- Both may get you thinking about important ideas.
- Both can move backward and forward in time.
- Both usually have dialogue (conversation).

Did you think of other ideas?

2. Again responses may vary. Compare your ideas with these:

- A play involves many more people than the characters on stage—for example, the director, producer, stage manager, set designer and builders, sound and lighting technicians, costume designers, and audience. A novel, by contrast, is usually written by one person—perhaps with the help of an editor.
- A play is oral: the way the lines are spoken is crucial to the understanding of the play. Sound effects—and sometimes music—are also very important.
- A play is visual: how the members of the cast move, what they look like, how they dress, and how they relate to one another and to the set are important. The set design and lighting are also important.

- The relationship between the members of the cast and the audience often influences how you feel about a play. If the audience is involved and has a great deal of energy, you'll probably enjoy the play more than you would if you noticed a lack of energy (that is, if the audience and/or the cast were "flat"). When you read a novel, you also have a type of relationship with the writer and the characters; you control that relationship through your willingness to be part of the reading experience.
- A director shapes the script according to his or her understanding and vision of the playwright's intentions. Similarly, actors interpret characters as they understand them—which may be very different from the way another person would do so. When you read a novel, you interpret it according to your own experience and prior knowledge.
- Characters on stage are revealed by what they do, by what they say and how they say it, by what others say to and about them, by how they relate to others, and by their appearance. Although playwrights use devices such as monologues and soliloquies to reveal their characters' minds, you as a person in the audience (or the reader of a play) usually have to infer much of what the character is thinking. A novelist, on the other hand, can take you inside the minds of the characters to reveal their innermost thoughts.

3. If you've never been involved with putting on a dramatic production, you may have had a few problems with this question; however, with a good imagination you were likely able to come up with many of the required steps. For a reasonably complete (if brief) look at the principal steps involved, read on in the material that follows question 3 in the lesson.
4. As a director, you decide on a set and select a cast for your play. Each cast will be different. The actors will have different voices, different appearances, different movements, and different ways of delivering the lines. Even the sets could be quite different.

As the director, you also form a vision of how the play should look, how the lines should be said, and how the characters should be interpreted. Your experiences are different from those of any other director. The way you see the world is different. You'll bring part of your life to the play. You'll also bring a certain emotional colouring that will affect how you interpret the play. It's not surprising that two directors can create significantly different productions of the same play.

5. When you're choosing actors to play particular roles, you might consider factors like
  - age
  - gender
  - general appearance and body type
  - acting ability and experience
  - appearance
  - particular talents (Some roles may call for specific skills like singing, dancing, or sword fighting.)
6. Sound and lighting are used for many purposes in plays. They establish setting. For example, lighting may indicate the time of day; the sound of birds singing could be used to indicate dawn. Lighting and sound can also indicate the location of the scene. The sound of traffic could indicate a city, while the sound of bombs or gunfire may suggest a battlefield. Lighting also helps indicate an outdoor or indoor setting. Think of the difference in the lighting needed for scenes that occur in a castle in the 1200s, a factory in the 1800s, or an office in the 21<sup>st</sup> century.

Sound and lighting are also used to create atmosphere. Low lighting may contribute to a feeling of romance, dreariness, or suspense; bright lighting may create a cheerful mood. Sound effects and music also can be used to create moods. Think about the sound used to establish suspense or to create a romantic mood.

7. Your chart should look basically similar to the following one:

| Position                   | Roles and Responsibilities                                                                                                                                                                |
|----------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Playwright</b>          | the person who writes the play; may provide extensive notes and stage directions to help the director and actors                                                                          |
| <b>Producer</b>            | the business manager; arranges financing, locates a theatre or studio for rehearsals and performances; organizes publicity for the play; hires the director and other necessary personnel |
| <b>Director</b>            | reads and interprets the play; develops an interpretation of the play and works with the actors, the stage manager, and designers to transform the script into live theatre               |
| <b>Stage Manager</b>       | locates the props; helps the director; organizes the cast and rehearsal schedule                                                                                                          |
| <b>Cast (Actors)</b>       | memorize their lines; develop an interpretation of their characters with the help of the director; perform the play according to the director's vision                                    |
| <b>Lighting Technician</b> | works with the director to arrange appropriate lighting for all scenes                                                                                                                    |
| <b>Sound Technician</b>    | works with the director to arrange sound effects and music                                                                                                                                |
| <b>Set Designer</b>        | works with the director to design an effective set; constructs—or supervises the construction of—sets and backdrops                                                                       |
| <b>Costume Designer</b>    | works with the director to decide on appropriate costumes for each actor; locates or constructs costumes                                                                                  |

8. One way of creating suspense is to withhold information from a particular character. Dramatic irony, as you saw in *Macbeth*, can also be created by having the audience know more than a character does. Sometimes, a humorous situation—or a surprising one—is created when information is withheld from a character.
9. Responses will vary. The examples that follow both come from a play you're very familiar with—*Macbeth*.
- When a character struggles to make a decision or wrestles with his or her conscience, you're seeing internal conflict. Macbeth's struggle to decide whether or not to kill Duncan is an example of internal conflict.

- b. A common example of external conflict is an argument, rivalry, or fight between two people. Another type of external conflict occurs when a person struggles against a force of nature (for example, a snowstorm or shipwreck) or against a social problem (such as poverty, exploitation, or oppression).

In *Macbeth*, a straightforward example of the former type of external conflict is Macbeth's fight with Macduff at the end of the play.

- 10. a. Some actions are difficult and time-consuming to show on stage. The playwright may want to focus on what happens after an action, rather than on the action itself. Or the playwright may want to focus on the characters' reactions to an event (for example, the announcement of a murder) rather than on the event itself. Also, the playwright may want to develop suspense.
- b. Obviously, in drama, most important events must be dramatized; otherwise, the play will simply consist of conversation about events. Most playwrights show key events on the stage to maintain the audience's attention and interest.

## Section 1: Lesson 2

- 1. These speeches seem to suggest very different personalities. The first speaker seems focused on social acceptance and the cultivation of good interpersonal skills while the second is out to shock. Of course, you may have wondered if speeches were given by the same character in two different moods, though this seems unlikely. As you'll see when you read the play, the speeches are given by two different characters.
- 2. The first speaker may have sounded irritated—or perhaps soothing (it would depend in large part on the director's, or the actor's interpretation). The second speaker may have sounded angry—or, perhaps, funny. What did you think? As you read the play, look for these speeches and, once you understand the context better, think about the tone that the actors would likely use to express each message.
- 3. Here is some basic biographical information that you were probably able to locate: Tennessee Williams, whose real name was Thomas Lanier Williams, was born in 1911 in Columbus, Mississippi. He grew up in St. Louis, Missouri, and began writing in high school. He had one sister, Rose, to whom he was very close. During the Depression, he worked for three years in a warehouse of a shoe company, a job he hated. Many scholars see similarities between the family in *The Glass Menagerie* and Tennessee Williams's family. Tennessee Williams died in 1981.
- 4. a. Responses will be personal. Chances are, of course, that everyone who remembered an event from so long ago would recall it rather differently.
- b. Chronological order might seem to make the most sense, but it might not create the most interesting story or play. Plodding from event to event to event can become boring. Many writers choose to use flashbacks to present memories or past experiences. Of course, as a writer, no matter how you organize your ideas, you should leave out irrelevant or boring details and focus on interesting events or turning points. Of course, the trick can be knowing which is which.

5. You might create a more interesting play by presenting a character in a particular situation and then showing the events that led to the situation. For example, suppose you started a play showing a dark room, a struggle between two people who couldn't be clearly identified, and one person ending up dead. In the next scene, you could increase the lighting and show an ordinary conversation among several people. You'd create suspense, wouldn't you? The audience would be wondering how the murder fits into the story. Chronological order can be effective, but so can flashbacks.
6. An obvious advantage of an elaborate setting is that it can be used to enhance the mood and atmosphere Williams desired. Also, different parts of the stage can be revealed or hidden for different scenes. A disadvantage would be the time and expense it would take to set the stage, not to mention the effort involved in staging the play at all—or of taking it on the road. Another possible disadvantage might be that the setting would distract the audience. If you want the focus to be on the actors, it can make good sense to keep the stage fairly Spartan.
7. Responses will vary somewhat. Here are some props you might have thought of: chairs, tables, a telephone, an open shelf, glass ornaments of animals, a lamp, pictures on the wall, and a victrola (an old record player). Remember that your props must look appropriate for the time of the play—the late 1930s.

## Section 1: Lesson 3

1.
  - a. If you looked up the word *menagerie* in a dictionary, you will have discovered that it refers to a collection of wild animals kept in cages for exhibition.
  - b. Of course, the title of this play is *The Glass Menagerie* so you know that Tennessee Williams isn't thinking literally of wild animals. Still, you probably speculated about the connection between wild animals and the play. In fact, the fragility of glass contrasts startlingly with the idea of wild animals. There seems to be a paradox here. Did you know that a group of wild or unusual people is sometimes referred to metaphorically as a menagerie? As you read the play, think about both meanings of the word and decide whether Williams intended both meanings in his title.

2. Using a chart to track the action, conflict, and character development in a play is often a helpful way to organize information. Does your chart look anything like the following example?

|         | Mother | Son | Daughter | Other Characters |
|---------|--------|-----|----------|------------------|
| Scene 1 |        |     |          |                  |
| Scene 2 |        |     |          |                  |
| Scene 3 |        |     |          |                  |
| Scene 4 |        |     |          |                  |
| Scene 5 |        |     |          |                  |
| Scene 6 |        |     |          |                  |
| Scene 7 |        |     |          |                  |
| Scene 8 |        |     |          |                  |

3. Responses may vary, but most viewers feel that using Tom as narrator is effective because it gives the playwright an excellent way to provide background information quickly and easily. It's clear to the audience when Tom steps in and out of the play, so confusion is avoided. Also, Tom's speaking directly to the audience helps involve the audience and establishes empathy for Tom's position.
4. A play is a representation—or an illusion; yet a play can reveal truth about human experiences. Tom likely means that the play will reveal insights about life and the human condition even though the events and characters themselves are fictional.
5. The play is a memory, and in any memory much detail would be out of place. The surreal, dreamlike quality of the play is maintained by techniques like these.
6. The victrola is a means of escape for Laura. When the real world threatens, she instinctively reaches for it as a comfort. It's one of Laura's "security blankets."
7. The idea of blue roses is unusual, and Laura is an unusual girl. Also, the nickname continues the connotations of sadness (blue) with delicate beauty (roses). This seems most fitting for Laura.
8. Suspense is developed through the mention of a gentleman caller in Scenes 5 (the second part of Scene 4 in the seven-scene version) and the anticipation of the gentleman caller in Scene 6 (Scene 5 in the seven-scene version). Tom's conflict with his mother is also developed further in these scenes so that the audience wonders how long Tom will continue working at the warehouse and living at home.

9. a. To Amanda, the gentleman caller is a reminder of her popularity and success as a Southern girl who was courted by several young gentlemen. Amanda associates gentleman callers with a carefree, happy time when her life was beginning and she had numerous possibilities.
- b. Tom associates the gentleman caller with his mother's memories and fantasies. He's aware of Laura's social and psychological problems, but attempts to arrange for a gentleman caller for Laura because his mother insists on it. He knows that his mother places too much hope in the idea of a gentleman caller marrying Laura; yet he goes along with his mother's plan because if it worked, it would provide him with an avenue of escape.
- c. Laura has heard her mother's stories about the gentlemen callers. Laura knows that she isn't charming or popular and tries to make her mother understand: "I'm just not popular like you were in Blue Mountain." Laura is aware that her mother fears that she (Laura) will never marry and will be a failure—"an old maid." Remember that at the time the play is set, single women without independent incomes had few opportunities. Career possibilities were very limited, and Laura was without marketable skills.

When Amanda thinks of gentlemen callers, she thinks of success; when Laura thinks of gentlemen callers, she thinks of failure.

10. As soon as Tom asks this question, the picture of Tom's father is lit up on the stage. Clearly, Tom's father did escape his responsibilities—or at least the responsibilities of this family.
11. a. Amanda associates instinct with low, vulgar behaviour; it's the animalistic side of human nature. Adventure, alcohol consumption, and smoking are behaviours that Amanda associates with instinct.
- b. Amanda was deserted by a man who followed his instincts, which explains her feelings, at least in part. Amanda also fears that Tom is too much like his father; she's likely afraid that Tom will follow his own instincts and leave home.

## Section 1: Lesson 4

1. Predictions may vary, but Laura's shyness and failure at business school suggest that she'll have difficulty dealing with a stranger. Do you think she'll be able to overcome her shyness?
2. Predictions will vary. Amanda has great expectations for Jim O'Connor, though she's worried that he'll be a heavy drinker. She's also concerned about his position at the factory, how much he earns, and his appearance: he shouldn't be too good looking, but neither should he be too homely. She's impressed when Tom reports that Jim is studying radio engineering and public speaking at night school. Do you think Jim will be a suitable gentleman caller?
3. Amanda is hopeful that a romance will spring from this meeting of Laura and Jim. Tom warns his mother that this expectation is unlikely to be fulfilled. He says of Laura, "She lives in a world of her own and those things make her seem a little peculiar to people outside the house." Do you think Tennessee Williams has foreshadowed a happy or unhappy meeting?

4. a. You may not have been completely surprised since Tom has indicated that Jim is the only person at the warehouse with whom Tom was friendly. Also, Tom had known Jim in high school, so it's not surprising that Laura would have known him as well.  
b. Jim shows himself to be just an ordinary young man caught up in the culture of the moment. He probably also wants to look modern and up-to-date. He's interested in radio and television so it's not surprising that he's also interested in popular culture.
5. Amanda is a romantic who glories in memories of her own early years and her many gentlemen callers. Her own means of escape from her present problems is to go back in her mind to a happier era. She becomes so excited at the prospect of a caller for Laura that she seems almost to forget that it's her daughter, not herself, the caller is coming for; she begins to act and dress as she did when she was entertaining her own callers. All this reinforces viewers' understanding of the problems Amanda has dealing with reality.
6. In this scene Laura definitely reveals her own personality. She shows herself to be a quiet, sincere, sweet-natured young woman, not at all like her talkative, rather overbearing mother.
7. Jim calls Laura an "old-fashioned type of girl" and tells her she's too shy. He does try to build up her self-confidence, but he doesn't seem to realize just how different Laura is from most young women.

In contrast, Jim sees himself as a very modern man. Whereas Amanda and, because of her mother's influence, Laura are caught in the past, Jim thinks of the future and believes he can find a career in radio or television. Jim's words reveal that he's optimistic, outgoing, and confident. He's also self-centred and incapable of understanding or helping Laura. He tries to encourage Laura but, ironically, ends up by shattering her unicorn and her hopes.

8. Tom tells the audience that he's still tormented by thoughts of his sister and by guilt for having left her. However, he apparently feels no regrets about abandoning his mother.

## Section 2: Lesson 1

1. Responses will vary. One idea was given to you in the question as an example. Here are a few more ideas:

I could suggest a set with images of entrapment—high walls, strong doors, narrow alleys or passageways, small rooms with no windows. In my dialogue, actors could talk about or refer to responsibilities that they're burdened with. Maybe an animal in a cage (such as a gerbil), a fish in an aquarium, or a bird in a cage could also represent entrapment.

Did you think of other ways of suggesting entrapment in you play?

2. The escape motif occurs in several places in the play. Here are some examples:

- Tom frequently escapes to the movies; he also drinks and listens to music from the Paradise Dance Hall.
- Malvolio the Magician escapes from the coffin.
- Laura escapes into the world of the glass menagerie and into music played on the victrola.
- Laura escapes the business school by wandering through parks, the zoo, and the art museums.
- Amanda escapes reality by remembering her youth and the seventeen gentlemen callers.
- Tom also escapes Amanda by smoking out on the fire escape.
- Tom's father had escaped his family responsibilities simply by leaving.

3. The three symbols discussed on the CD track are

- the fire escape
- the lighting
- the music

The fire escape represents Tom's desire to escape from his mother and his family responsibilities. The dim lighting in the Wingfield apartment represents the sense of hopelessness and feeling of imprisonment. In contrast, the bright lights of the Paradise Dance Hall across the alley represent an exciting and adventurous life. Music in the play represents a form of escape for Laura. The music played on the victrola contrasts with the lively music of the dance hall, symbolizing the contrast between tradition and change.

4. a. The glass menagerie consists of fragile glass animals that reflect the light. Laura, too, is fragile; she can easily be hurt, and she doesn't shine brightly on her own. As Laura says, "Glass breaks so easily." Because Laura escapes to the menagerie when worried or frightened, it also symbolizes her longing to escape from her life and her problems.
- b. The glass unicorn is unique for its horn and its mythical world. Laura, too, is unique and has created her own illusionary world. The horn is broken off when Jim clumsily hits the table while he and Laura are dancing. Now that the horn is gone, the unicorn is no longer unique; it's "less-freakish!" At this moment Laura feels like everyone else; now she feels "more at home." The dance and the kiss are the high point of Laura's life. Sadly, though, the breaking of the unicorn foreshadows the shattering of her hopes when Jim announces his engagement to Betty.

## Section 2: Lesson 2

1. Amanda's attitudes toward life have been affected by several factors:

- Amanda was likely born around 1895; as a young Southern woman, she was expected to marry well, manage a home, raise a family, and maintain Southern traditions and values.
- Amanda's unsuccessful marriage and the desertion of her husband have caused her to be somewhat wary of good-looking, charming men who drink. She wants her son to have the security of a good job and her daughter to have the security of a reliable husband.
- Amanda's poverty has caused her to be determined and ambitious. She sells magazine subscriptions to raise money; she nags her son and daughter in an effort to improve their habits and to encourage their success.

2. Responses will vary somewhat. Did you consider qualities such as these?

- reliability
- honesty
- wisdom
- kindness
- responsibility
- self-discipline
- patience
- selflessness
- determination/strength
- integrity

Some people would also add the abilities to provide financial support for the family, to nurture and encourage the children, and to develop their independence. Did you think of others? How did you rate Amanda on these qualities? Did she receive a passing grade?

Here's another question to think about: do you think that a report-card format with letter grades is an appropriate tool for assessing personal qualities? Are human beings far too complex to assess with a grading of this sort? When you take into account the stresses in Amanda's life—the forces that have made her who she is—is it fair to dismiss her with a C+ or a B-?

What do you think? Can you devise another method of analyzing Amanda's personality that would be more appropriate?

3. Laura's character is less developed than Amanda's or Tom's, but gradually the audience does get to know her. In Scene 1, she tells her mother that she isn't popular and won't be receiving any gentlemen callers. This speech likely made you curious: is she unattractive? is she uninterested in men? is she being modest?

Many of these questions are answered in Scene 2 when Amanda confronts her daughter about quitting business school. Laura deceived her mother for several weeks; she admits she hated to disappoint her mother but she couldn't deal with business school. Clearly, Laura isn't a strong-minded person. She also considers herself to be "crippled" and therefore unlikely to appeal to men. She reveals that she did like a boy in high school (Jim O'Connor), but she seems to feel that she could never expect a popular guy like Jim to fall in love with her.

You may also have noticed that, at the end of Scene 6 (Scene 5 in the seven-scene version), Tom and Amanda speak briefly about Laura. Tom gently reminds Amanda that Laura has a physical disability and that she's "very different from other girls." He points out that she's terribly shy, lives in a world of her own, and seems peculiar to other people. Tom obviously cares about Laura; presumably he's speaking the truth because he has no reason to lie in this private conversation with his mother.

In Scene 7 (Scene 6 in the seven-scene version), when Laura learns that Jim O'Connor is coming to dinner, she's almost sick with nervousness. At first, she refuses to answer the door; then she hides behind it. As soon as she's introduced to Jim (who doesn't recognize her), she disappears, leaving Tom to explain that she's "terribly shy."

When Laura and Jim are alone after dinner in Scene 8 (Scene 7 in the seven-scene version), Laura is so ill at ease that at first she's barely able to talk to him. Gradually, she speaks of high school and her memories of Jim. She admits that she does little except look after her glass collection and play music. She shows Jim her treasured unicorn and, reluctantly, dances with him. Finally, she gives Jim the broken unicorn as a souvenir; though Jim doesn't realize it, she's giving him a symbol of herself.

Were you surprised to learn that Laura is nearly twenty-four years old? Perhaps you thought of her as being younger. Her age is even more evidence of how very unusual Laura is; if she hasn't been able to overcome her shyness by this time, is it likely that she ever will?

4. a. Amanda is determined, persistent, and hard-working. Tom, on the other hand, is certainly not a hard worker at the warehouse. Amanda is traditional; Tom is interested in change, adventure, and travel. Amanda is practical; she does what she feels is necessary. Tom is a dreamer. He's impractical; he enjoys reading novels and going to the movies, and he writes poetry when he's supposed to be working at the warehouse. Amanda seems emotionally oriented to the past, when things were better. Tom, though less practical in many ways, is somehow more focused on the future; he longs to escape his present life.
- b. Amanda is strong and determined; Laura is weak and shy. Amanda can be charming and flirtatious; Laura is reserved and uneasy with people. As a young girl, Amanda was pretty and popular. In high school, Laura apparently was unnoticed. Amanda can also be obnoxious, mean, and overbearing; Laura is sweet and gentle.

c. Tom is an intellectual who enjoys reading, writing, and the theatre. Jim is a practical man who believes that he can conquer the future. Jim exudes confidence and strength; Tom is unsure of the future and his place in it. Jim is determined to advance and takes night courses to improve himself. Tom spends his spare time reading, writing, and going to the movies. In spite of Tom's weaknesses, however, don't you feel that he's more interesting and likeable in more ways than Jim? Tom seems to have depth while Jim's personality seems to be all on the surface.

5.
  - a. Tom and Laura are similar in that neither has a clear view of his or her future. Both are also interested in art, literature, and music. Neither one seems to be a practical person: Laura drops out of business school even though she might be able to find work if she had typing skills; Tom is unable to concentrate on his job at the warehouse even though he knows that jobs are scarce in the Depression and his family depends upon his income. In some respects, both of them are overpowered by their mother.
  - b. Tom doesn't have Laura's inhibitions; he's able to talk with people and deal with the outside world effectively. Perhaps because he's a man, Tom actually does manage to escape from Amanda and his job at the warehouse; it seems unlikely that Laura will ever be able to escape her situation. At that time, there were far, far, fewer opportunities for women living on their own, and society didn't look kindly on women who behaved in non-traditional ways.
6. The large photograph of the father implies that he influences the family even though he's deserted them long ago. At times, Amanda is bitter toward her husband, but ironically at other times she still admires him, talking of his charm and good looks. She compares Tom's drinking and his desire to escape with his father's irresponsibility. Tom speaks of his father with sarcasm and bitterness ("He was a telephone man who fell in love with long distance"); yet, ironically, like his father, Tom also wants to escape.
7. Jim is polite and kind to Laura, but he apparently thinks of her as a sister: "I wish that you were my sister, I'd teach you to have confidence in yourself." Jim regards himself as a young man with a good future; he's taking courses in public speaking and radio engineering in night school and was impressed by an exposition called the Hall of Science. Generally, he's outgoing and optimistic—a very different person from Laura. He encourages Laura to have confidence in herself; essentially, he's saying that she needs to change.

If he weren't engaged to Betty, would he be seriously interested in Laura? It's impossible to say, but somehow, given all of the above, it seems unlikely.
8. Perhaps you noticed that Amanda could represent all domineering, nagging mothers; Laura could represent all shy, withdrawn people who are unable to cope with the world; Jim could represent the confident optimists of the world who are eager and ambitious. Tom also represents everyone who seeks to escape problems and responsibilities. Although the characters in the play have these stereotypical characteristics, the playwright has also personalized each character so that they're real individuals.

## Section 2: Lesson 3

1. Responses will vary somewhat. Here are some ideas about conflict and theme; compare them with your own.

| Conflict                                                                                                                                         | Resolution of the Conflict                                                                                                                                                                                       | Theme                                                                                                                                                                                              |
|--------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Tom versus his mother: Tom's vision of life versus his mother's vision                                                                           | Tom escapes his mother's control when he leaves home.                                                                                                                                                            | Change is sometimes painful, but people may have to suffer and even cause suffering to achieve their dreams.                                                                                       |
| Tom versus himself (his desire to escape versus his sense of responsibility)                                                                     | Tom leaves his family and home after he loses his job at the warehouse.                                                                                                                                          | Some people place their own interests over their duties and responsibilities; in doing so, however, they may later feel guilt.                                                                     |
| The characters versus their illusions (Amanda with her seventeen gentlemen callers; Tom and his movies; Laura and her glass menagerie and music) | The illusions are shown to be false dreams and false hopes: no gentleman caller will rescue Laura or Amanda, and Tom realizes that viewing life at the movies is preventing him from living life.                | Sometimes facing and dealing with the real world is very difficult. It can often be easier simply to hide behind illusions.                                                                        |
| The family versus their environment (the Depression, poverty, tradition)                                                                         | Tom loses his job at the warehouse and leaves home. The gentleman caller turns out to be engaged to another girl, so Laura isn't likely to marry. Amanda's and Laura's fates are unknown at the end of the play. | Sometimes people are unable to improve their situations and overcome obstacles such as tradition, poverty, and lack of opportunity. (Even Jim, the optimist, hasn't met with much success as yet.) |

2. Responses may vary a bit. Here are some possibilities:

- a. I think that doctors should spend more time with their patients.

OR

In my opinion, doctors should spend more time with their patients.

- b. I'm late because I couldn't find a parking place.  
c. Since the weather has been so hot, we're planning to go to the beach later.  
d. We proposed holding a raffle to raise money for our field trip.  
e. Because Marie complained, they changed the newspaper ad.  
f. At this time, I have no more to say.  
g. Mrs. Evans hoped to discuss the problems openly at the meeting.  
h. Each person should contribute some item at the garage sale.  
i. The priest suggested that the congregation join to find a solution.  
j. The consensus was that a new location should be chosen.

3. Responses will vary a bit. Here are some possibilities:
- a. One characteristic of the weather in the mountains is that it changes quickly.
  - b. His shirt and pants were tattered and dirty.
  - c. The elderly man driving that green van wasn't paying attention.
  - d. The firefighter hauled the child from the burning shed.
  - e. After the flood, two families pleaded for help.
  - f. The university student jotted a note for the professor.
  - g. The dried-up sandwiches and limp salad weren't appetizing.
  - h. He seems to be generous and polite.
  - i. She sang the national anthem entirely off key.
  - j. They did a thorough job on their project.
4. Compare your changes with these:
- a. Amanda often criticizes Tom.
  - b. Jim doesn't understand Laura.
  - c. Tennessee Williams wrote this play.
  - d. Emmett Stevens, a local artist, took this photograph.
  - e. Local organizations and the town council planned this event.
  - f. The government should give loans to less affluent students to help with their education.
5. Responses may vary a bit. Here are some suggestions to compare with your own sentences.
- a. Conflict makes drama exciting.
  - b. Four boys are sitting in the cafeteria.
  - c. I enjoyed the humour in this movie.
  - d. Several examples of character foils are apparent in this play.
  - e. Clearly, something is wrong here.
  - f. Curiously, this character doesn't change during the play.
  - g. Greater emphasis should be placed on helping kids with reading problems.

## Section 3: Lesson 1

1. You probably recognized that plays have several features in common with movies and television programs. Here are some of the points you may have thought of:
- Conflict and suspense are important elements in both types of production.
  - Characters, action, and dialogue are used in both.
  - TV programs and movies have a setting (or several settings), as do plays.
  - You'll see motifs and symbols used in film, TV and theatre.
  - Both filmed stories and plays have themes, though when the emphasis is on entertainment, the theme may not be very insightful about real life.

2.
  - a. This question may not be as easy to answer as it first appears because some shows simulate the presence of a live audience by adding a laugh track—a recording of audience laughter. Situation comedies that are filmed in front of live audiences usually have only a few sets—often an apartment, an office, and/or a restaurant.
  - b. In programs filmed in front of live audiences, the actors must face the audience. Therefore, as in a stage play, the furniture on the set is arranged so that the audience can always see the actors. The next time you see this type of show, look at the set more carefully and notice the location of the entrances and exits, the arrangement of the furniture, and the way that the actors speak to the audience. You'll find things set up much as you would for a stage play.
3. Close-up shots are usually used to focus the audience's attention on an actor's face or on some object. The shot could enable you to see the character's emotional reaction, such as surprise, anger, or fear. As such, close-ups of actors create a sense of intimacy. A close-up shot of an object might allow you to notice some secretive or significant action—a knife being dropped into a garbage can, an e-mail message being typed, or a collection of pill bottles lying on a table.
4. A situation comedy features different music than the sort generally used in a dramatic show or a soap opera. In a comedy, music may be used to create a light, cheerful mood; in drama, music may be used to suggest joy, grief, serenity, anxiety, anger, or fear. Have you noticed how music is used to increase suspense? During particularly tense moments, music often heightens your apprehension. In fact, audiences are so used to the cues offered by certain sorts of music that they know instantly what it's signalling—the approach of something frightening, perhaps, or emotionally wrenching. Those organ notes used in soap operas do as much as the actors do to create the mood the producers want viewers to experience.

5. Responses will vary somewhat. Here's one student's list with which you can compare your own. The Examples column has been left blank because popular movies change so rapidly.

| Film Genre             | Conventions                                                                                                                                                                                                                                                               | Audience                                                                                                                            | Examples |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|----------|
| <b>Romantic Comedy</b> | <ul style="list-style-type: none"><li>• At first, the two lovers-to-be probably dislike each other.</li><li>• There will be roadblocks in the path to the two lovers' realization that they're meant for each other.</li><li>• True love wins out in the end.</li></ul>   | adults; older teens                                                                                                                 |          |
| <b>Fantasy</b>         | <ul style="list-style-type: none"><li>• Fantastic creatures of all sorts imaginable can exist.</li><li>• There is such a thing as magic—white and black.</li><li>• The hero likely has a special weapon or power that will save the day at the last minute.</li></ul>     | older children; teens; young adults                                                                                                 |          |
| <b>Western</b>         | <ul style="list-style-type: none"><li>• The Old West was a place and time of lawlessness and drama.</li><li>• It's normal for men to carry revolvers strapped to their hips.</li><li>• The tall, quiet hero will try hard to avoid a fight, but then watch out!</li></ul> | viewers of all ages except very young children (Today, this genre seems to have gone out of vogue, especially for younger viewers.) |          |

|                        |                                                                                                                                                                                                                                                                                                                                                                                         |                     |  |
|------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|--|
| <b>Action</b>          | <ul style="list-style-type: none"> <li>• Heroes can absorb an absurd amount of punishment and still bounce back.</li> <li>• Villains are entirely evil—and often brilliant; but they'll be defeated in the end.</li> <li>• Car chases (and chases of all sorts) are spectacular, but no one—at least, no one who matters—gets hurt.</li> <li>• There's a spectacular ending.</li> </ul> | teens; young adults |  |
| <b>Science Fiction</b> | <ul style="list-style-type: none"> <li>• Intelligent life exists on other planets.</li> <li>• Human beings interact with these life forms.</li> <li>• These forms may be friendly or not; and they may have powerful weapons.</li> </ul>                                                                                                                                                | teens; young adults |  |

6. **a. to e.** Responses will vary depending on the film you selected. Did you find it difficult to think about a movie this way? Did the questions help you focus on aspects of the film you don't ordinarily consider? If so, that's great. Now try asking questions like these when you see movies in the future; they'll help you appreciate the experience of watching a movie even more than you do now.
7. **a.** Most people can think of actors they enjoy; that's why famous actors make so much money. It's not that they're so extraordinarily talented; it's that their names and faces bring viewers into theatres. If you have a habit of watching only those shows that have famous stars, try to break out of this rut and give movies without "name" actors a chance once in a while.
- b.** Most moviegoers can name a few famous directors—such as Stephen Spielberg or George Lucas—but not many others. If you're a viewer who pays no attention to directors, you can expand your "movie-smarts" a bit by taking note of directors' names and becoming aware of the films they've produced. After all, a film is more the creative work of its director than it is of any of the actors. It's just because you don't see the director that his or her role isn't as obvious.

- c. Answers will vary. Often the films that win awards for things like props and costumes are big-budget shows set in earlier historical eras; makeup, on the other hand, is usually most lavish in science-fiction and fantasy films.
8. Answers will vary. Chances are that the films you thought of were those full of special effects—science-fiction or fantasy movies, for example. But even in realistic dramas, directors can use a huge array of interesting camera, lighting, splicing, and sound techniques to make their productions more powerful and effective.

## Section 3: Lesson 2

1. a. Movies have been made from many classic novels written by authors such as Jane Austen (*Pride and Prejudice*, *Sense and Sensibility*) and Charles Dickens (*Oliver Twist*, *David Copperfield*, *Great Expectations*.) Modern writers, such as Stephen King (*The Green Mile*), Michael Crichton (*Jurassic Park*), and Tom Clancy (*The Sum of All Fears*), have also had their books turned into films. Movies have been made from novels written by Canadian authors, such as Margaret Laurence (*The Stone Angel*), Margaret Atwood (*The Handmaid's Tale*), Michael Ondaatje (*The English Patient*), Mordecai Richler (*The Apprenticeship of Duddy Kravitz*), and W. O. Mitchell (*Who Has Seen the Wind*).

True stories can also provide the basis of feature films, though not as frequently as novels. When films are based on real-life events, scriptwriters and directors often make changes to make the movies more satisfying for moviegoers. Frequently a fictional story is created around a real event—as in *Titanic* or *Pearl Harbour*.

A few famous films that have been based on true stories are *Lawrence of Arabia*, *The Great Escape*, and *Apollo 13*.

- b. A well-written novel can provide interesting characters and a suspenseful plot. Much of the dialogue for the movie can be taken from the novel. Also, if the novel has received a lot of publicity, the movie will benefit from the favourable press. Similarly, a true story can provide writers with ready-made characters, events, and a lot of publicity.

One disadvantage that you might have thought of is that the freedom of the director and the scriptwriter who adapts the novel or true story is somewhat restricted. Some aspects of a novel or true story aren't easily filmed or don't necessarily work well on film; if the director and scriptwriter want to be faithful to the original story, they may face challenges as they adapt it to the screen.

Novels are usually lengthy works, with a variety of characters, several sub-plots, and many events. A large novel can take days or weeks to read. A film, by contrast, normally runs from between 1.5 to 3 hours in length, so much of the novel has to be omitted. Those who wish to turn a novel into a film must decide what to cut out and what to leave in.

2. Spring is often associated with beginnings or rebirth. Generally, spring is a joyous time of year; as colour returns to the natural world and the sunlight brings warmth and long days, most people enjoy being outdoors. Summer is also usually associated with happiness and fun; traditionally, summer is a time for vacations and relaxation. Fall and winter are often associated with sadness. As the natural world turns a dreary grey and brown, the seasons of fall and winter are linked with depression and death. Can you think of scenes in movies where the emotional atmosphere is reflected by the season?
3. a. Although most movie actors—especially those that get the lead roles—are physically attractive, occasionally you'll see an actor who doesn't fit the stereotype. You may see a man who's short or overweight or bald (Danny DiVito is an actor who defies the usual stereotyping completely). Or perhaps you'll see a woman whose face or body isn't particularly beautiful. Most actors work very hard to keep in good physical condition, and many use artificial means to enhance their appearance (plastic surgery, dental work, make-up, hair dye). Just as professional athletes have to keep physically fit, movie stars usually feel they have to look good. By no means is every good-looking actor successful, however, and some actors who aren't particularly attractive are very successful on the basis of their ability alone.

You may have a tough time thinking of a movie where the central characters don't have beautiful faces and bodies, but there are some. For example, in *The Mighty*, the central characters are a large, overweight boy and a small, malformed boy. In *The Mask*, the main character has a facial deformity (created by special effects, of course).

- b. You'll frequently see older actors in movies, but they often play supporting roles. Think of actors such as Robert Redford, Sean Connery, or Harrison Ford. How have their roles changed over the years?
- c. Responses will vary. You're most likely to have had this experience if you've read a book on which a film is based. When you see the movie, if a character just isn't the way you envisioned him or her, you may disagree with the casting decision. On the opposite end of the scale, sometimes movie scripts are written with a particular actor in mind, and the writer tries to take advantage of that actor's strength by writing the sorts of lines he or she delivers best.

Are you aware of the issue some actors have with typecasting? Sometimes when actors fit a sort of part so well—a hard-bitten detective, an action/adventure hero, a glamorous socialite—audiences come to expect (and accept) them only in roles of these sorts. Actors like this are said to be *typecast*, and soon no producer wants to hire them for any other sort of role. It can be tough for actors to break out of their typecasting and find public acceptance—or any acting jobs at all—outside their one little area.

4. If you spend an hour watching a television program, you can easily record a variety of sound effects used for different purposes. Here are some you've probably heard frequently: a doorbell, a telephone ringing, a car horn, a plane taking off, music from a radio, footsteps, the wind, water running, a baby crying, a fire siren, a train engine, traffic noise, an explosion, a door slamming, an alarm clock going off, and birds chirping. Can you think of others?

5. The use of lighting to create mood is something you thought about in the context of plays back in Section 1: Lesson 1. Lighting works much the same in film as it does in live theatre. Bright lighting generally creates a cheerful effect; dim lighting can suggest romance, but it also can create a bleak or dreary atmosphere. Darkness is usually associated with fear and suspense.
6. Here's one student's list of transitional devices used in film and video production:
  - dissolving gradually from one scene into another
  - fading a scene out, then fading a new one in
  - using a wipe to erase one scene from left to right while replacing it with another
  - moving from one shot to another shot of the same place but including a few changes to show that time has passed
  - showing a clock that's changed
  - putting a date or year on the screen, e.g., *Toronto, 1967*
  - changing background music to indicate a change of place or characters
  - showing a map and indicating a flight pattern across it to point out where the characters will be in the next scene
  - going from a series of close-ups to a long shot of the scene where the next events will occur

Did you come up with other techniques?

7. The first two paragraphs of this review may require more than one reading. The point made seems to be this: in many movies set in the future, the films' themes and morals are so important to the filmmakers that the characters, their stories, and their relationships somehow get lost. In *Minority Report*, however, this doesn't happen; the focus remains on the main character and his conflict.
8. Responses will be personal. If you're reviewing a film, you have to walk a fine line between telling your readers enough so they know a bit about the film but not so much that their interest is destroyed. This can be a real challenge.
9. If your French is good enough, you know that literally a *film noir* is a *black film*. This would probably allow you to figure out that a *film noir* is one that focuses on the dark, gritty side of the human experience. Originally, *film noir* was a term that French movie reviewers began to apply to American movies (usually "thrillers" and detective movies) of the 1940s that used a lot of low, dark lighting to set a sombre mood. Generally, now the use of the term has expanded to include any gritty, realistic film that's long on suffering and hardship and short on light-heartedness. In a *film noir* today, violence and greed usually serve as metaphors for society's evils.

If you're interested, this website will tell you more about the movie sub-genre known as *film noir*.

<http://www.filmsite.org/filmnoir.html>

10. a. The writer suggests that though the filmmakers borrowed techniques used in famous movies like *A Clockwork Orange*, *Minority Report* is more than an imitation; it's a distinctive film of its own.
- b. This sentence means that the future as it's depicted in this movie isn't either horrific (such as you might expect, perhaps, after a nuclear holocaust) or a wonderful era where all problems have been solved and people live in peace and harmony. Rather, it's realistic.
11. The sound track of *Minority Report* contains classical music and jazz to help create a mood of nostalgia for the past.
12. The review is largely positive. Though the reviewer does point out what he sees as shortcomings in the movie (for example, an overly neat conclusion), on the whole he thinks it's a well-made film that offers viewers a good story along with a few important issues to think about.

### Section 3: Lesson 3

1. In this short scene, the camera focuses on Gerald and Kerry, which creates the feeling of intimacy. The close-up shots of Kerry's face focus the audience's attention on her emotions. The close-up shot of the letter emphasizes its importance.
2. Responses may vary somewhat. The intent of this scene is to arouse curiosity about Kerry's mother and the contents of the letter. Since the scene is set in the afternoon, using candles or wall lights to create a mysterious atmosphere might seem out of place. Still, the overall lighting could be minimized; perhaps the scene could be shot on a rainy day.
3. As a set designer, you could create a variety of sets for this scene. You might want a cozy café with wood tables and checked tablecloths and small vases of flowers; plants hanging in corners; pictures of France on the walls. Or you might prefer a modern look. Perhaps, to help develop the mysterious tone of the scene, you might opt for a more austere look. What do you think best fits the script?
4. Kerry and Gerald seem to be good friends. Kerry trusts Gerald and confides in him: she's told him about her search for her birth mother and she shares the letter with him. Kerry also asks Gerald for advice.
5. Suspense is created initially when Kerry first mentions that she's been trying to locate her birth mother. The letter adds to the mystery. What message does the letter contain? How is the letter related to Kerry's birth mother? The scene ends with two questions, creating even more suspense. What will Kerry do? What will Gerald suggest?

6. Everyone's storyboard will be somewhat different. Compare yours with this one:



9. Gerry talking with Kerry



10. Close-up of Kerry



11. Close-up of Gerald



12. Kerry taking letter from purse

7. a. When you underline words or titles, you're indicating that they should be italicized. The title of a longer work like a novel or a play is an example. Naturally, if you can italicize the words using a keyboard, you should do so.
- b. Place titles of shorter works (most poems, the titles of chapters of books, articles in a newspaper or magazine, short stories, and essays) in quotation marks. Italicize or underline the titles or names of books, movies, TV shows, newspapers, magazines, plays, long poems, and ships.
- c. Commas are used for many purposes, but here are four of the most important:
- Use commas in compound sentences when the clauses are joined with a coordinating conjunction:
    - We'll do our best, but we won't guarantee anything.
  - Use commas around interruptions:
    - The best idea, however, was to dramatize the issue in a short skit.
    - Banff National Park, Canada's first national park, is well-known for its ski resorts.

- Use commas after an introductory element:

- Later, she called her mother and explained what had happened.
- Because the weather had deteriorated, the hikers decided not to stop for lunch.
- Rushing to catch the bus, he slipped on some ice and fell.

- Use commas in a series:

The boss asked her to call some customers, mail some letters, and clean up the coffee room.

- d. One use of semicolons is to join independent clauses:

Toronto is Canada's largest city; Ottawa is its capital.

Semicolons are also used before conjunctive adverbs.

Toronto is Canada's largest city; however, Ottawa is its capital.

Semicolons can also be used to separate two independent clauses joined by a coordinating conjunction if one or both of the clauses already contain commas or if one or both of the clauses are unusually long.

I'll be visiting Edmonton, Calgary, Red Deer, Lethbridge, and Fort McMurray; but I won't be able to go anywhere else.

- e. A colon can be used to introduce

- a quotation
- an independent clause that explains the idea in the main clause
- a list

A colon should be used only after an independent clause (a complete idea).

- After an independent clause

Here's what you should bring: a flashlight, a sleeping bag, and a set of dry clothes.

- Incorrect

Be sure to bring: a flashlight, a sleeping bag, and a set of dry clothes.

- f. An ellipsis mark (. . .) can be used to suggest an incomplete thought or to indicate omitted words.

When I finish my work, I . . . .

- g. Parentheses are often used around information that's not essential to the idea being expressed in a sentence.

The book was bright red (my favourite colour), but I still couldn't find it.

Brackets, by contrast, are used to indicate a word (or words) inserted into a quotation by someone who isn't the author of the main quotation.

The witness said, "I bumped into Jan [Eriksen] later in the day."

- h. A dash looks like a long hyphen, but its use is very different. A dash can indicate a sudden shift in thought or tone:

I'd like to make one thing perfectly clear—but before that, has anyone seen my glasses?

A pair of dashes can be used to indicate an interruption within a sentence:

Areem was at the movies—she's always at the movies—when the alarm sounded.

By contrast, a hyphen is usually used to join two words that would ordinarily be separated so that they act together:

- My father turns forty-six on Saturday. (a compound number)
- That was an above-average performance. (a compound adjective before the noun being modified)

Hyphens can also indicate where a word is divided between syllables at the end of a line. Today, with word-processing applications that can be programmed to hyphenate or not, most hyphenating of this sort occurs automatically.

On a computer, you can usually make a dash by typing two hyphens. Don't put a space before or after the dash, and don't put one between the two hyphens you're using to make the dash.

8. a. Have you seen the film called Field of Dreams?

OR

Have you seen the film called *Field of Dreams*?

- b. After glancing at Dan, Georgette mused, "Unless you're not telling me the whole story . . . ."
- c. I got into the car and drove the woman to the hospital (stalling several times because of the standard transmission) where she had her baby an hour later.
- d. Two weeks ago, I talked to Mrs. Geddes, who owns the Fireside Restaurant, but she wasn't sure whether she would attend.

- e. To get ready for camp, Josh needed a new bathing suit, a warm sleeping bag, and labels on all his clothes.
- f. The main character in this movie is an ambitious business executive; consequently, she doesn't pay much attention to the employees' problems.
- g. His goals in life were simple: a secure job, a comfortable home, and a happy family.
- h. You are not—and everyone in the family admits it—a very reliable person! (exclamation mark optional)
- i. Dr. McCarty, a well-known historian, presented his research on Alberta's early days.
- j. I relax by listening to music; Frieda prefers to jog in the park.

OR

I relax by listening to music. Frieda prefers to jog in the park.

9. There is no suggested response for this question. If you have punctuation questions or concerns that your handbook doesn't seem to answer, be sure to contact your teacher. At the English Language Arts 20 and 30 levels, you should have achieved a mastery of punctuation basics.

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